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## EDITOR'S LETTER

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Elizabeth Roberts, Editor  
elizabethr@thegmcgroup.com

For many years I've claimed that I'm a people photographer – from straight portraiture to candid, I've always been fascinated by capturing what I hoped was the essence of personality; the core of the character. But just lately, I've had my suspicions that people don't want me delving into their core, they'd rather I kept my distance. And I'm beginning to think that maybe they might have a point.

For a start, the interaction between photographer and subject is something quite different from photography itself. If you think about it, photography is generally a solitary pursuit, and by introducing a third party, ie the subject, you take away the solitariness. Instead, as photographer, you become director, reassurer, confidante etc. The effort needed for this leaves the actual photography in the background. I confess, on the odd occasion, just lately, to having a desire (kept well under wraps) to yell,

'Shut up and keep still,' to my subject. Shameful, but it could just work.

Maybe it's time I stuck to still life photography where I can have full control over my inanimate objects. Or landscape even.

Perhaps I'm just going through a period of change, which in itself is much more interesting. Maybe I'm simply moving on, looking for creativity in another place. Digging deeper.

Change is a wonderful thing, as long as we don't stifle it at birth. If we allow it to happen, it can be hugely productive – but it's not always easy to change. For a start, we have to recognise that it's happening; detect the signs and nurture its growth. It might mean exploring new ground and it might mean leaving old ground behind. Both are equally scary.

So, the answer, as ever, is courage and optimism. Embrace the new and never refuse to open a door when it presents itself. Instead of growing stale and shouting at my poor sitters, I'll turn my attention to other things.

## PINBOARD



### PINHOLE O'CLOCK

With f-stop increments instead of regular numbers on the clock face, it's always time to photograph with Pinhole Solutions' new watch. Coming with a beautiful brass pinhole exposure calculator, this innovative accessory is sure to be on photographers' wrists far and wide.

► [pinholesolutions.co.uk](http://pinholesolutions.co.uk)

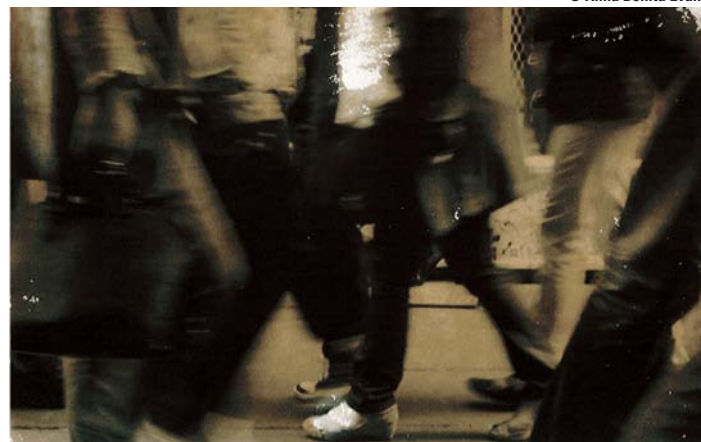
### BREWED AWAKENINGS

The *Black+White* team performed another DIY toning experiment this month. Immersing the print in coffee left it too dark, so bleach



was applied to the highlights, but unsightly white blobs started to appear. Through fits of giggles, the remaining, now diluted, toxic fluid was poured over the whole print. We think our haphazard method may need refining...

© Anna Bonita Evans



© Marta Orlowska

### COVER IMAGE

Our front cover image is *Fragments of Life*, created by Polish photographer Marta Orlowska. Turn to page 80 to read about Orlowska's work and her creative influences in this month's 60-Second Exposure.

► [martaorlowska.com](http://martaorlowska.com)



### READER PRIZE

In *B+W 164* we offered one lucky reader a Samsung NX300 camera and 20-50mm lens. Well done to Dave Griffiths, who we picked out of our hat after he answered that DRiME IV is the camera's image-processing engine.



### LOMO LC-A REACHES THE BIG 3-0

It's been 30 years since the Lomo Kompakt Automat hit the shelves. Now seen as the flagship camera of the Lomography movement, Russian manufacturers LOMO PLC created the Lomo LC-A. The low-tech camera allowed users to adopt a creative snapshot approach to photography and its usability led to Lomography's current global community.

► [lomography.com](http://lomography.com)



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# HOW TO SUBMIT

Photocopies of this form are acceptable. Please tick which category you are submitting pictures to:

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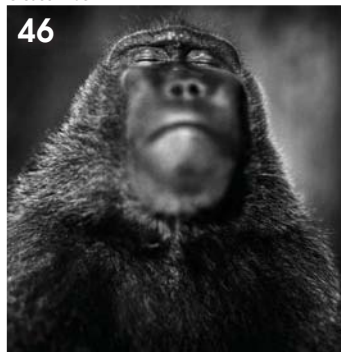
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© Alejandro Cegarra



© Marta Orlowska



04  
B+W

When burning your CD, create two folders: one containing high-res Tiffs or Jpegs (300dpi to about A4), the other containing low-res Jpegs (72dpi to about 20cm on the longest side). Images must be Mac-compatible. Please write your name and contact details on the CD or include this in a text file. Print submissions should be a maximum of 12x16in and must not be sent in tubes. We are currently unable to receive submissions online.

## SEND YOUR SUBMISSIONS TO

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© Tim Clinch



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## NEWS

### HIGH CONTRAST

British photographer Martin Parr has been unanimously elected president of Magnum Photos. The prestigious photo agency will celebrate its 70th anniversary in 2017.

► [magnumphotos.com](http://magnumphotos.com)

China hosts its first art fair dedicated to photography at the Shanghai Exhibition Centre from 5-7 September. The fair is in response to increasing demand in the region for collectable photography. Pictures by Josef Sudek, Edward Burtynsky, Nick Brandt, Martin Parr, Steve McCurry, Sebastiao Salgado and Henri Cartier-Bresson will be on show.

► [photoshanghai.org](http://photoshanghai.org)

Pictures by David Bailey will be among those exhibited at this year's photography festival at Arles in France. Also featured are photographs from the Walther Collection plus workshops, a symposium and a photography auction. The Rencontres d'Arles runs until 21 September.

► [rencontres-arles.com](http://rencontres-arles.com)

Canon has launched a cloud system for storing photographs. The system, called Irista, offers to store images securely in one place and is integrated to Facebook and Flickr.

► [irista.com](http://irista.com)

Entries are now being taken for the 2015 Sony World Photography awards. The competition is open to professionals, amateurs, youths and students. Categories include architecture, current affairs, fashion, sport, still life and travel. Shortlisted photographs will be published in a book and exhibited at Somerset House in London next spring.

► [worldphoto.org](http://worldphoto.org)

Calumet has launched a new Assistant Finder tool on its rental website. The tool is free to use and is designed to allow assistants to promote themselves and for professional photographers to find assistants.

► [calumetrental.co.uk/assist](http://calumetrental.co.uk/assist)

# NEWSROOM

News from the black & white world. Edited by Mark Bentley. [markbe@thegmcgroup.com](mailto:markbe@thegmcgroup.com)



From Imagined States and Desires, A Balkan Journey, 1999-2002. © Vanessa Winship

## WINSHIP RETROSPECTIVE

The first ever retrospective of pictures by British photographer Vanessa Winship is on show at a new photography gallery in Madrid.

Vanessa Winship (featured in *B+W* 160) is one of the most renowned photographers of her generation and won the prestigious Henri Cartier-Bresson award in 2011. The retrospective, which runs until 31 August, features more than 180 of her pictures – from her initial project in the Balkans to her Almería work produced this year.

The photographs are at the new Fundación Mapfre gallery in the heart of Madrid's artistic district. The gallery aims to be a centre for showing photography

and offers 868 square metres spread over two floors. Coming up are exhibitions by Stephen Shore (17 September to 23 November) and Alvin Langdon Coburn (12 December to 15 February).

Fundación Mapfre is a non-profit Spanish organisation that promotes culture, art and literature in Spain and South America. In 2007 it began collecting photography, particularly documentary work, and now holds pictures by Diane Arbus, Garry Winogrand, Walker Evans and others.

The new Fundación Mapfre gallery is at Calle Bárbara de Braganza 13, on the corner of Paseo de Recoletos in Madrid.



Photo by Keystone-France/Gamma-Keystone via Getty Images

## NEW FESTIVAL

Oxford hosts a new international festival of photography in September. The Photography Oxford Festival runs from 12 September to 5 October, offering 20 free exhibitions in venues across the city. The aim is to make world-class photography available to a wide audience and raise appreciation of photography.

More than 100 photographers will be exhibited, including work from Britain, Egypt, Finland, France, Germany, Italy, New Zealand and the United States.

Highlights include the World Press Photo exhibition and *Designed to Deceive* – which looks at how photographs have been manipulated for political purposes. Other events include talks, workshops, a pop-up cinema showing photography-related films and an open competition.

LEFT Atomic tests in Nevada in USA, part of the *Designed to Deceive* exhibition.



# NATIONAL TREASURE



Mopti, Mali © Charlie Waite

Acclaimed landscape photographer Charlie Waite has a solo exhibition at the National Theatre in London until 30 September.

The exhibition, *Silent Exchange*, is Charlie's first solo exhibition in the UK for six years and features 60 colour and black & white pictures.



## PROMISE OF BEST QUALITY

Nikon has launched a new camera that promises the company's highest ever image quality.

The Nikon D810 replaces the highly regarded D800 and D800E. It has a new 36.3Mp FX-format sensor and is designed without an optical low-pass filter, to ensure top-notch image quality.

The ISO range has been boosted – it's now 64 to 12800 and is extendable from 32 to 51200. A new live view split-screen zoom option allows users to check levelling and sharpness.

The camera has an anti-reflective 3.2in screen, a 51-point AF system and the same Expeed 4 image processor as the flagship Nikon D4S. It can shoot full-resolution images at up to 5fps (or 7fps in DX crop mode at 15.3Mp).

Price £2,699.99.

St James' Park, 1939 © T. Dan Smith estate



## SECURING ACCESS

A grant of £1.1m has been awarded to help provide access to a unique photography collection.

The grant goes to the AmberSide Collection: Access and Engagement project. Amber is a film and photography collective based in Newcastle upon Tyne. Over the last 45 years members have documented working class and marginalised communities in the north east of England, building up a significant body of work.

Money from the Heritage Lottery Fund will support a three year programme which includes:

▣ A major exhibition at the Laing Gallery in Newcastle, opening in June 2015.

▣ A volunteer involvement scheme to digitise 7,000 images plus 2,000 minutes of film and video.

▣ A redesign of the website [amber-online.com](http://amber-online.com).

Additionally, there are 18 projects planned for working with schools and colleges.

© Michael Patrick O'Neill



Australian sea lion pups by Michael Patrick O'Neill.

## IT'S YOUR CHOICE

A new People's Choice award has been added to the categories of the Wildlife Photographer of the Year competition.

Fifty photographs have been shortlisted for the category, including several excellent black & white images. The pictures were chosen from 41,000 images submitted from around the world.

The winner will be announced at the awards evening and will be part of the 2014 collection. The Wildlife Photographer of the Year exhibition goes on show at the Natural History Museum in London on 24 October. Vote for the People's Choice award at: [wildlifephotographeroftheyear.com](http://wildlifephotographeroftheyear.com).

## NEWS OF THE WORLD

The best in photojournalism goes on show at the 26th Visa Pour L'Image in Perpignan, France, from 30 August to 14 September. The numerous free exhibitions include photographs from Ukraine, Burma, USA, Mongolia and Africa. Among the highlights is *The Photographers in the North*, featuring pictures taken from the perspective of the north Vietnamese fighters during the Vietnam War; and *The Eye of the Storm*, Sean Sutton's pictures of the Philippines in the wake of the typhoon in 2013.

▣ [visapourimage.com](http://visapourimage.com)

© Doan Công Tinh



1970. North Vietnamese scouts attempting to make a passage through the rapids for the logistics units following them with supplies of food and munitions.

## CELEBRATE PRINTS

A hundred pictures are on show in the RPS International Print Exhibition. The Royal Photographic Society's annual exhibition dates back to 1854 and is the longest standing exhibition of its kind in the world. The pictures are at Berkeley Gallery, Greenwich Heritage Centre, Woolwich, London, until 28 August.

▣ [rps.org](http://rps.org)

© Sergey Kiselev



Masks by Sergey Kiselev

JOSEF KOUDELKA:  
NATIONALITY  
DOUBTFUL*Edited by Matthew S Witkovsky*

Yale University Press

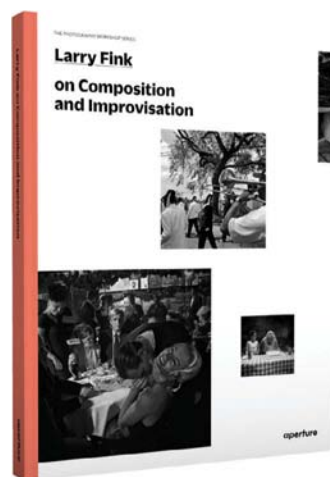
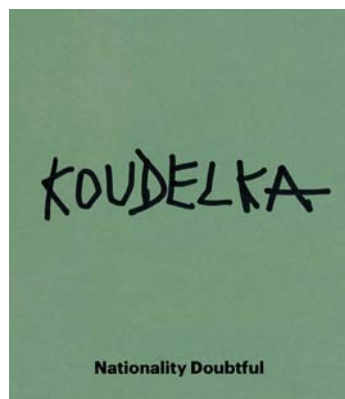
Paperback, £35

9780300203929

Ranging from the much lauded *Gypsies* series and the invasion of Prague images, to the later panoramic pictures, this book encompasses a lifetime of Koudelka's work, fabulous and unforgettable.

Having spent his life travelling, he has searched, both in his own country and during his long exile, for images that speak of the places and people he has met.

Four thoughtful and well written essays accompany the work, adding a greater dimension and understanding of Koudelka. His years in exile had a profound effect on his philosophy of life and this affected his work – and his reputation. In his essay, Stuart Alexander writes: 'Statelessness gave him an aura. It set him apart as a personality, which in turn contributed to the development of his exalted reputation.' This 'exalted reputation' still lives on today, and deservedly so.

*Elizabeth Roberts*LARRY FINK ON  
COMPOSITION AND  
IMPROVISATION

Aperture

Flexibound, £19.95

9781597112734

the how of what we do when we photograph.

A thoughtful and deceptively simple book that could be returned to frequently to gain still more insight.

For Minor White, the camera was a tool for self-discovery. It became the keynote of his work, confirmed by his belief in the spiritual and metaphysical nature of photography. Haunted by self-doubt and in conflict with his sexuality, White found comfort in a variety of religious practices that in turn influenced his artistic philosophy.

Bringing together more than 160 images made by White over five decades, this book succeeds in presenting a broad picture of both the man and his imagery. Often misunderstood and with less recognition than he perhaps deserves, White produced photographs of considerable sensitivity and aesthetic integrity. The work, looked at overall, has enormous scope, demonstrating his constantly searching mind.

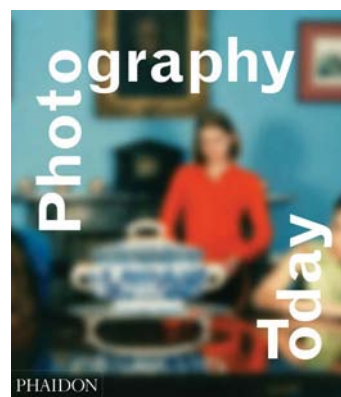
His deeply personal approach seemingly both detracts and enhances the work, and maybe explains why recognition for White has been latent. But as a starting point, it has allowed an experimental and individual approach like no other.

*Elizabeth Roberts*

The Photography Workshop Series is a set of publications that aims at creating the workshop experience in a book, written by world leading photographers such as Mary Ellen Mark, Todd Hido – and Larry Fink.

Aimed at inspiring readers at all levels of photography, the series reveals how each photographer approaches their genre, using their own words and illustrated by their images.

In *On Composition and Improvisation*, Larry Fink describes not only his working method but what he thinks and feels about what he does, which he describes in a disarming and candid way. His images are spontaneous and insightful and his humour and honesty is revealed within them. But the key to the book, and what makes it special, is that he opens up questions – the why rather than

PHOTOGRAPHY  
TODAY*Mark Durden*

Phaidon Press

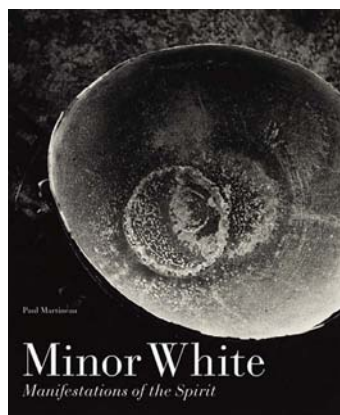
Hardback, £45

9780714845630

As photography is embraced by the art world, our familiarity with and our understanding of it becomes increasingly sophisticated. Sometimes difficult to access, the work is often conceptual, politically motivated or attempting to go beyond the representational. In the light of this, *Photography Today* is a welcome publication – huge in its remit and original in its approach. Surveying 50 years of photography as art, Mark Durden – a writer, artist and lecturer on photography and contemporary art – analyses over 500 images by 150 photographers, offering insight to their work and the non-linear linkage between them.

The book is divided into 11 chapters, each focusing on a different genre, from landscape to documentary, and the various forms they take. We are guided through their complexity with Durden's clear narrative – and see how the works have developed from the 1960s to the present day, through the digital era and into the future.

A fascinating and great reference book that provokes thought and imagination.

*Elizabeth Roberts*MINOR WHITE:  
MANIFESTATIONS  
OF THE SPIRIT

Paul Martineau

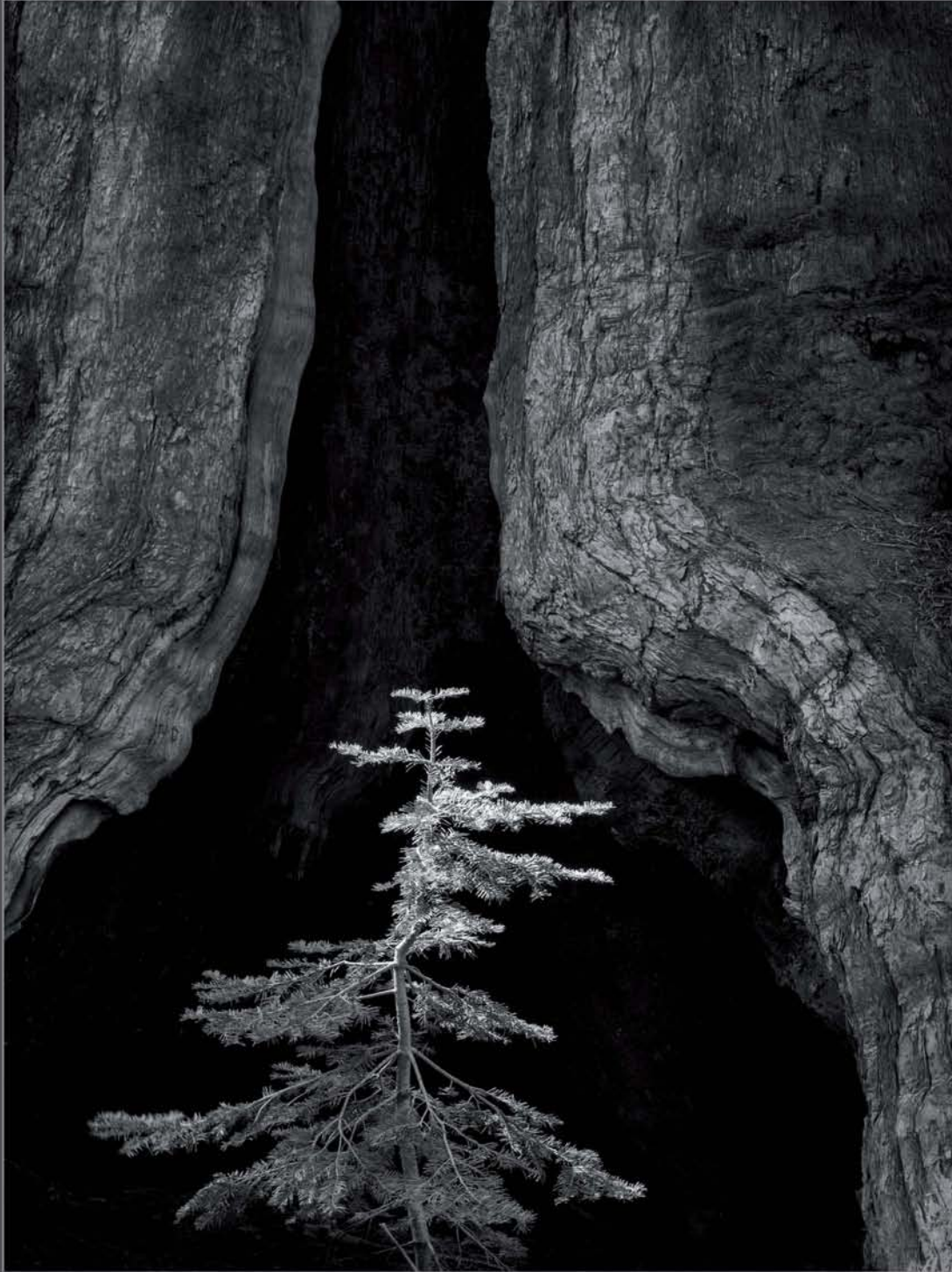
Getty Publications

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*Elizabeth Roberts*





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## BY THE LIGHT OF THE SEA

For the last 40 years **Paul Kenny** has been making images from objects collected while walking the shoreline. Detritus washed up on the beach – both natural and man-made – has been his raw material, which he transforms into photographs of startling power and intensity. Joe Staines spoke with Paul shortly before the publication of *Seaworks 1998–2013*, a selection of his recent sea-inspired works.

All images © Paul Kenny

**JOE STAINES** When did your fascination with the seashore begin?

**PAUL KENNY** *I'm from an urban background but my wife Margaret, who I met while I was at Newcastle doing my degree, is from the Kent countryside. We used to go up the Northumberland coast together and I would take photographs. Then in 1972 we went to Scotland, to the Isle of Skye, and it blew my mind. Just to see this vast landscape with no trees, this wilderness. I began to make large vistas, rather in the style of Ansel Adams.*

**JS** And were you earning a living as a photographer at this point?

**PK** *No, I had a job as a social worker, which meant that for 10 years I didn't show my work to anyone except my wife. I would visit the west of Scotland for just one week each year and work on the photographs I'd taken for the rest of the year.*

**JS** What is it that attracts you to a specific place?

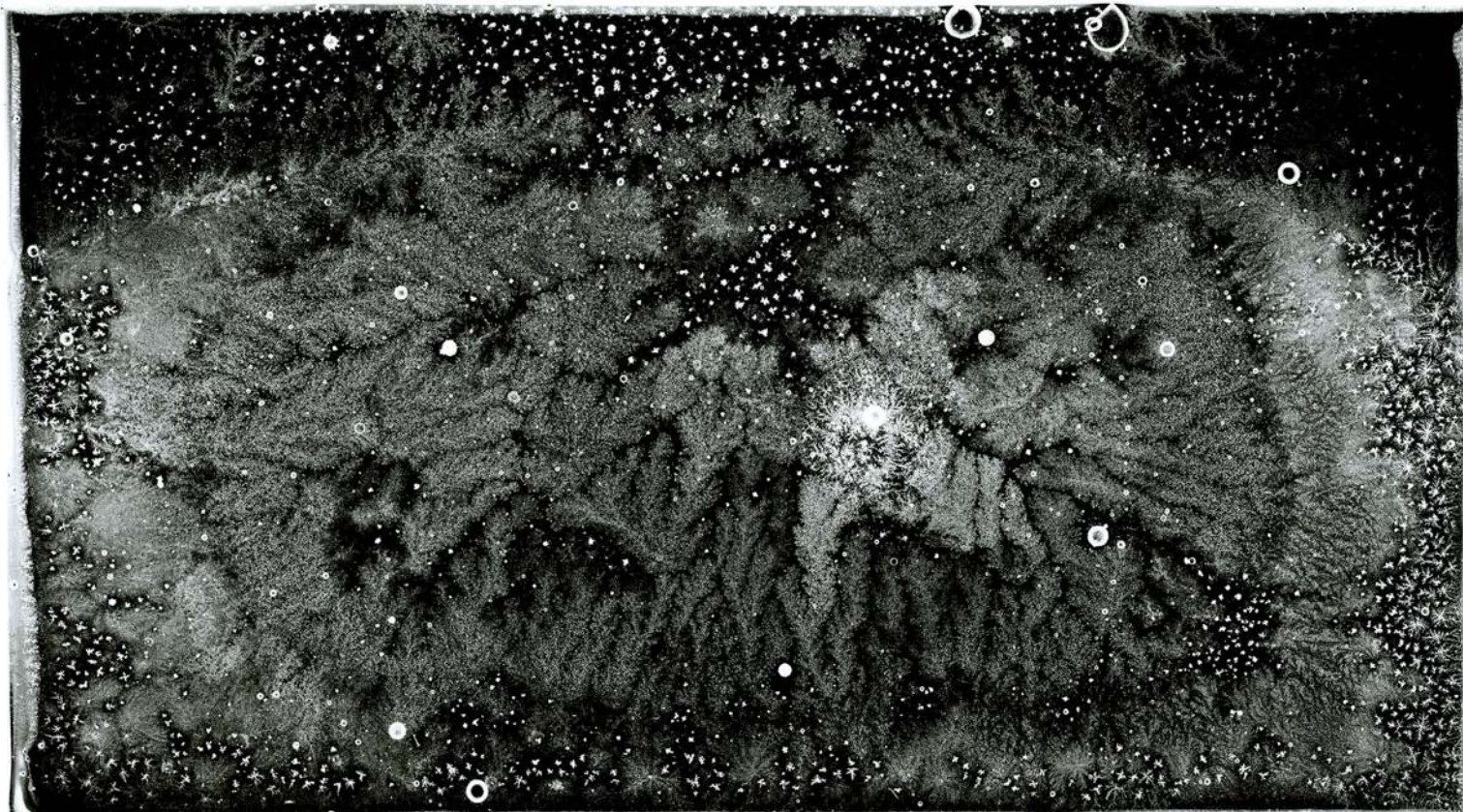
**PK** *There are certain places where it all comes together. It's on the western fringes mostly. On the west coast the light is coming straight*

*at you. Colonsay in the Hebrides is my favourite island, and I've spent a lot of time at Wester Ross in Scotland. I had a huge moment of revelation there, looking at a sheepfold made of beach stones – large sea-washed Torridonian sandstone encrusted with lichen – and thinking that the stone had witnessed 350 million summers and 350 million winters; the stone seemed to know something.*

**JS** And what draws you to pick up one object rather than another?

**PK** *It's changed over the years. It used to be natural objects – shells or the most beautiful shaped pebble. I liked the rounded pebbles on the beach; the man-made stuff came later. When I first visited Wester Ross I could be there for five days and just see one person, then it was five or more people every day. There was more and more evidence of people. Mountain bikes made a difference; a deer fence was put up that stopped you getting to the beach easily. The rubbish on the beach started to become a motif in my work.*

**JS** You have spoken before about the fragility and vulnerability of the landscape. Is there a paradox in using pollutants to create something beautiful?



Wavelength No 2, 2007



**PK** I suppose there is, but it's part of the work. Great artists depict what they think rather than what they see. I don't take photos of things but about things, and I like the dichotomy between beauty and disturbance. The landscape is full of harsh straight lines. Before art school I studied technical drawing, and edges are important in my work. I like the contrast between the random, sinuous shapes of nature and the machine-cut, hard edge lines that indicate man's interference.

**JS** Does it take you a long time to create an image?

**PK** It's a slow process. To be creative you've got to play with stuff. I recently abandoned something I'd been working on for nine months because it wasn't working. Photography is an incredibly limited medium, you have to keep pushing it. At the same time you have to work out a process. When I was working in monochrome, my process was a ritual, a kind of Japanese tea ceremony: I always used the same film and the same paper. So, when, in the mid-1990s, things started to change to digital I was terrified, I thought, 'I'm going to have to stop now'. My work is all about the print and I'd never seen a digital print that was a beautiful object. That was before I met Jack Lowe, a craftsman in white gloves and an apron, who makes amazing prints.

**JS** Now that most of your images are created without using a camera, do you see yourself as a photographer, a painter or even a sculptor, or are these distinctions unimportant?

**PK** I think about that quite a lot. I actually started as a painter at Newcastle. Those were strange times, with people doing new things like performance and installation. I used to make things

and photograph them, mainly as documentation. The photography department subscribed to various magazines, *Creative Camera* was the main one and I would fall upon it every month. It had people in it like Minor White and Harry Callahan who were speaking a new photographic language. I still see myself as a photographer. My simple definition of photography is: making a repeatable image using light.

**JS** But your photographs, especially your recent works, have a very painterly quality. Have any painters influenced you?

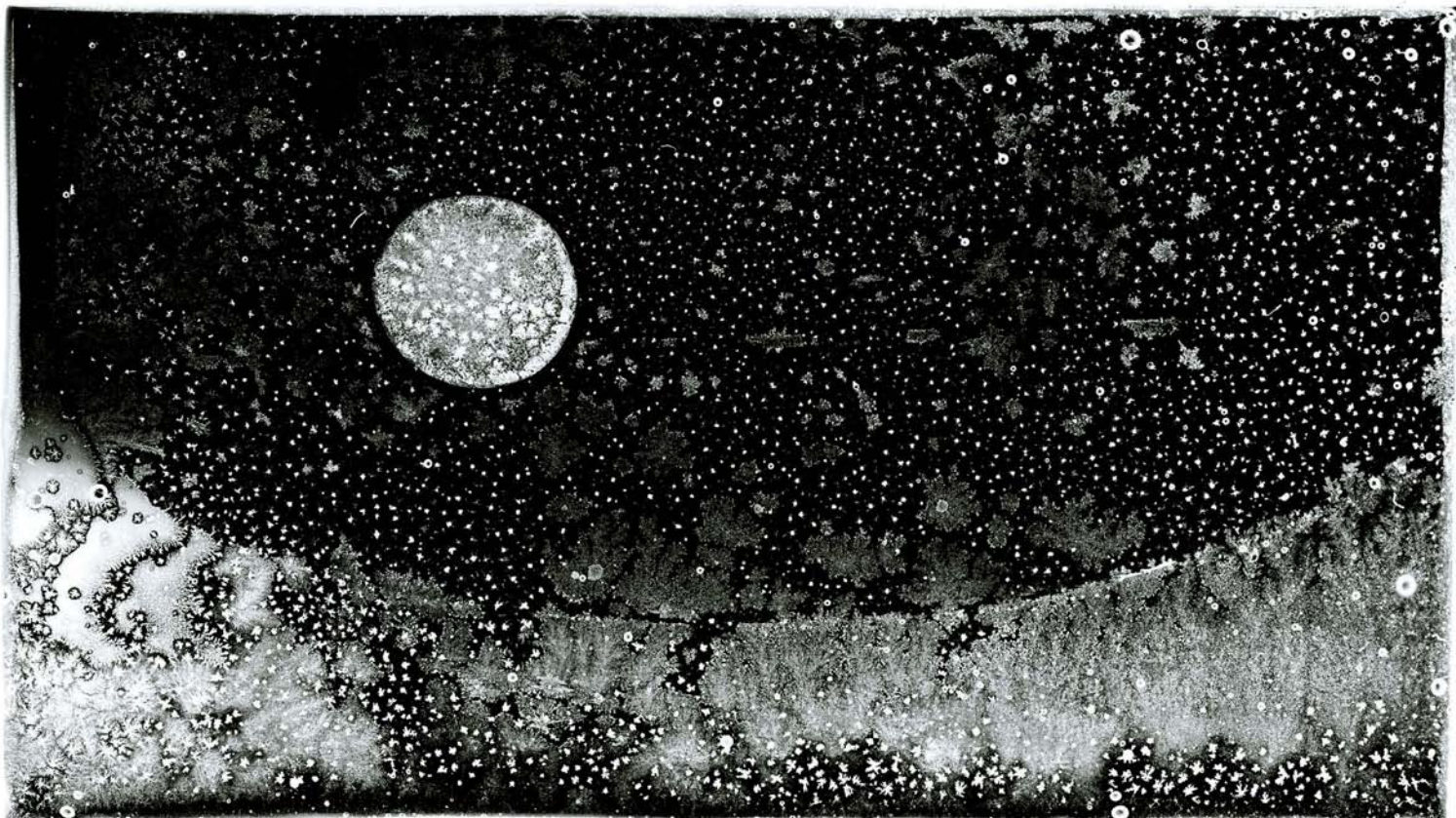
**PK** Yes. In the early days Rothko and the abstract expressionists were an inspiration, in particular Robert Motherwell's series *Beside the Sea*. And there's a Yorkshire artist, David Blackburn, who produces intensely beautiful, visionary landscapes in pastel. He was the first artist I met who was unflamboyant – he just got on with it. He's been hugely influential. I think that photographers should look at paintings more.

**JS** There's a stillness and meditative dimension to your work that has something of the quality of an icon or a Buddhist mandala.

**PK** Well those are things I admire, so hold that thought! I like to think there are layers in my work: ecology, solitariness, music – I listen to music all the time when I'm working.

**JS** What sort of things?

**PK** Brian Eno's *Apollo*, *Blue Lines* by Massive Attack – quite a variety. If I'm struggling with my work, I put on Gretchaninov's *Music for Passion Week* and a calm comes straight across the room. >



Moon Over Downpatrick, 2007

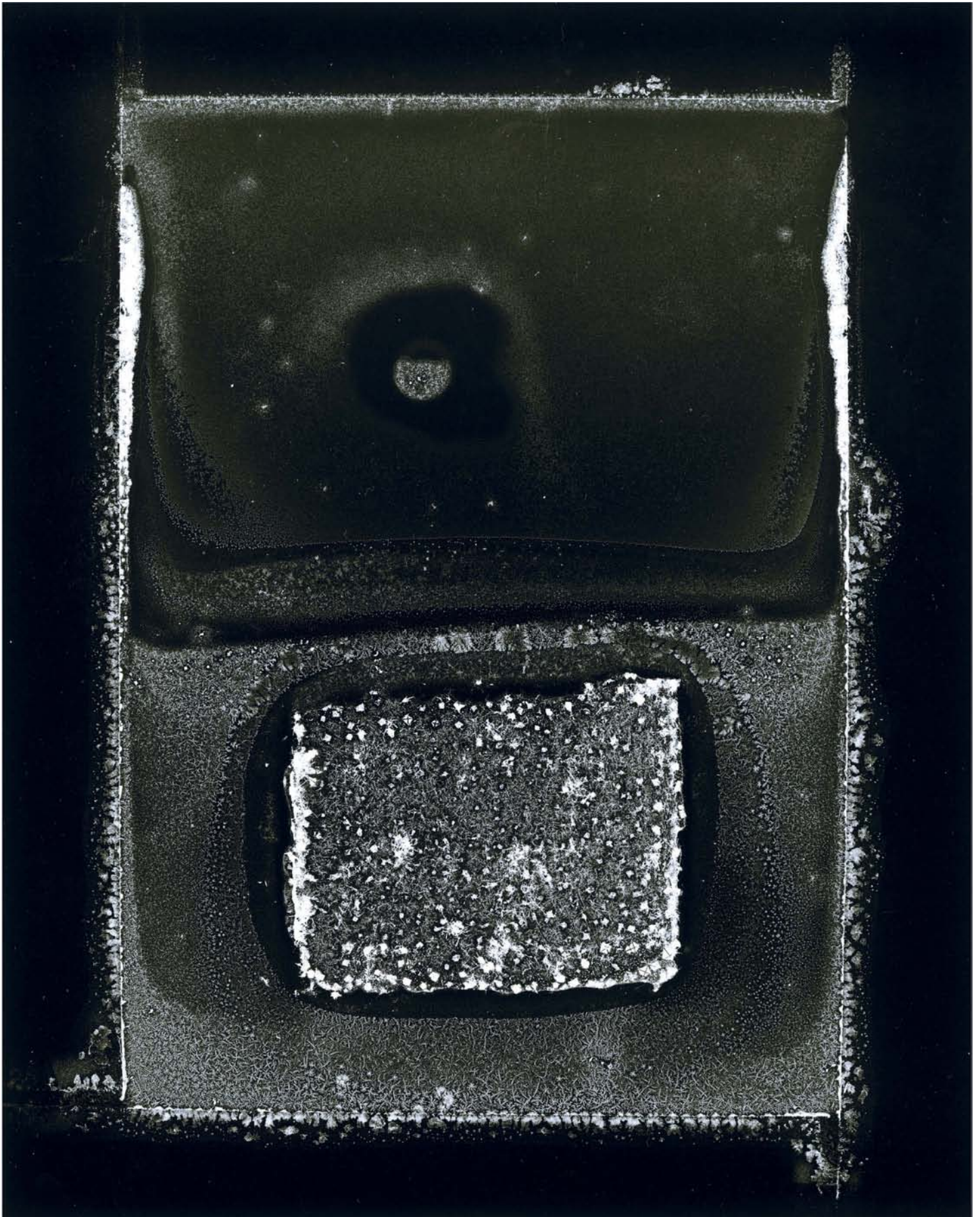


Sea Metal Waning Flotsam Moon – Colonsay, 2007



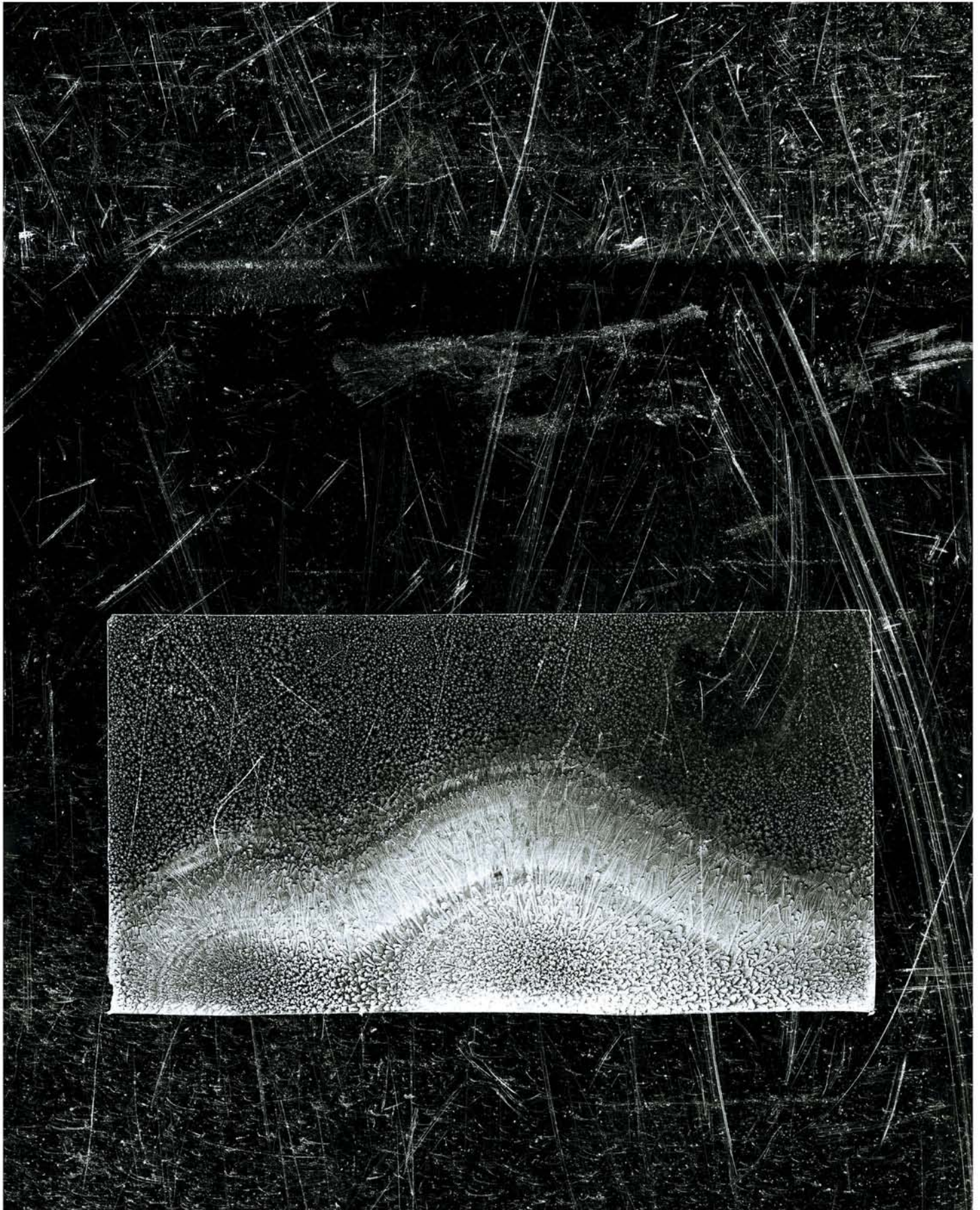






Craig Beach & Moon, 2000



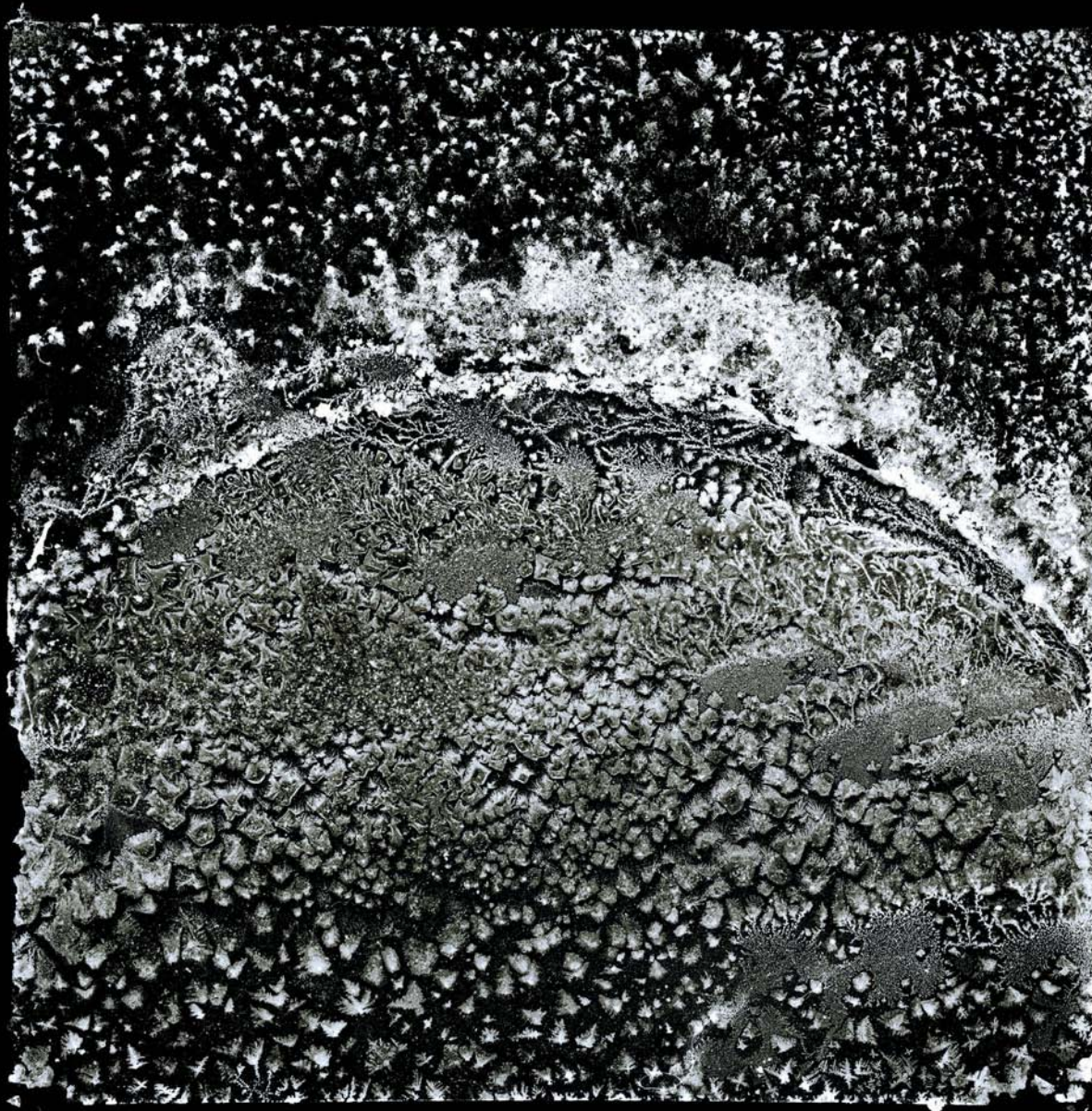






Dúlaman – Downpatrick Head Remix No 2, 2003

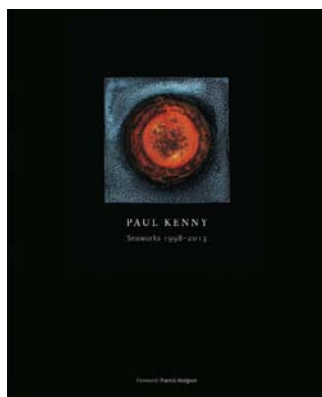








A Day at the Beach, Skala, Kefalonia, 2000



## SEAWORKS 1998-2013

*Seaworks 1998-2013* by Paul Kenny, with an introduction by Francis Hodgson, is published by Triplekite in hardcover at £45. There is a special limited edition, with a print, at £160 and a luxury limited edition with two prints, at £265.





Winner Dog Photographer of the Year 2013 Roger Sjolstad / The Kennel Club ©

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\*Please see the official website: [www.dogphotographeroftheyear.org.uk](http://www.dogphotographeroftheyear.org.uk) for all rules of entry, Terms and Conditions and any disclaimers by the Kennel Club and sponsor.



## IN THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at [anna.evans@thegmcgroup.com](mailto:anna.evans@thegmcgroup.com) at least 10 weeks in advance. International listings are on the app edition of the magazine.



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Magnum photographer's vintage and contemporary prints.

3-5 Swallow Street, W1B

▶ [beetlesandhuxley.com](http://beetlesandhuxley.com)

**BERKELEY GALLERY**

To 28 August

**RPS International Print Exhibition 157**

The Royal Photographic Society's annual exhibition, 100 prints on display. Greenwich Heritage Centre, SE18

▶ [rps.org](http://rps.org)

**BURGH HOUSE**

6 to 31 August

**Never Seen Nothing**

Seventy images by members of Hampstead Photographic Society.

New End Square, NW3

▶ [hampsteadphotosoc.org.uk](http://hampsteadphotosoc.org.uk)

**FLEMING COLLECTION**

To 18 October

**Traces of War:**

**Landscapes of the Western Front**

Peter Cattrell's work of smaller details found in the Somme battlefields.

13 Berkeley Street, W1J

▶ [flemingcollection.com](http://flemingcollection.com)

**GALLERY@OXO**

14 to 31 August

**Framing Hope**

Winning entries from FXB International's recent photo competition and 25 compelling photos by Jillian Edelstein.

Bargehouse Street, SE1

▶ [oxotower.co.uk](http://oxotower.co.uk)

**GREENWICH GALLERY**

To 14 November

**On Our Streets**

Celebrating street photography, seven artists each have a two-week show.

Peyton Place, SE10

▶ [thegreenwichgallery.com](http://thegreenwichgallery.com)

**HAMILTONS**

To 12 September

**Mollino: Mapplethorpe**

Prints from Robert Mapplethorpe's *Flowers* series alongside furniture by Italian designer Carlo Mollino.

13 Carlos Place, W1K

▶ [hamiltonsgallery.com](http://hamiltonsgallery.com)

© William Klein – courtesy of Michael Hoppen Gallery



St Patrick's Day, Fifth Avenue, 1954

## WILLIAM KLEIN

To 6 September

Collection of works displaying the American's ironic approach to documentary and portrait photography.

**MICHAEL HOPPEN GALLERY**

3 Jubilee Place, SW3 ▶ [michaelhoppengallery.com](http://michaelhoppengallery.com)

**IMPERIAL WAR MUSEUM CONTEMPORARY**

To 25 September

**Mark Neville**

Photos and videos taken during a two-month stay in Afghanistan, 2010. Lambeth Road, SE1

▶ [iwm.org.uk](http://iwm.org.uk)

**ITALIAN EMBASSY**

To 12 September

**Still Decadent Life**

Francesco Caradonna's black & white images. Viewing by appointment only.

14 Three Kings' Yard, W1K

▶ [amblondra.esteri.it](http://amblondra.esteri.it)

**LYTTELTON GALLERY**

To 30 September

**Silent Exchange**

Sixty compelling landscape and travel images by photographer Charlie Waite. National Theatre, SE1

▶ [nationaltheatre.org.uk](http://nationaltheatre.org.uk)

**MEDIA SPACE**

To 9 November

**Joan Fontcuberta:**

**Stranger than Fiction**

Photographer's first major UK exhibition. Exhibition Road, SW7

▶ [sciencemuseum.org.uk](http://sciencemuseum.org.uk)

**MUSEUM OF LONDON DOCKLANDS**

To 2 November

**Bridge**

Contemporary and historical photos of London's bridges. West India Quay, E14

▶ [museumoflondon.org.uk](http://museumoflondon.org.uk)

**MUSEUM OF LONDON**

To 28 September

**Christina Broom**

London life between 1903 to 1939.

150 London Wall, EC2Y

▶ [museumoflondon.org.uk](http://museumoflondon.org.uk)

**NATIONAL PORTRAIT GALLERY**

To 16 November

**The World of Rupert Potter:**

**Photographs of Beatrix,**

**Millais and friends**

Family portraits taken by Beatrix Potter's father.

St Martin's Place, WC2H

▶ [npg.org.uk](http://npg.org.uk)

**ONE CANADA SQUARE**

To 29 August

**Carpe Momentum**

Christopher Jonas' travel images. Canary Wharf, E14

▶ [canarywharf.com](http://canarywharf.com)

**PHOTOFUSION**

To 17 September

**Infidel**

War seen by the late Tim Hetherington.

17a Electric Lane, SW9

▶ [photofusion.org](http://photofusion.org)

**PHOTOGRAPHERS' GALLERY**

To 19 October

**Lorenzo Vitturi:**

**Dalston Academy**

Italian artist's still life images.

To 19 October

**Primrose: Russian Colour**

**Photography**

The role of colour in Russian postcards, Soviet propaganda and reportage.

16-18 Ramillies Street, W1F

▶ [thephotographersgallery.org.uk](http://thephotographersgallery.org.uk)

**ROYAL ACADEMY OF ARTS**

To 19 October

**Dennis Hopper: The Lost Album**

An insight into 1960s counterculture.

Burlington Gardens, W1S

▶ [royalacademy.org.uk](http://royalacademy.org.uk)

**SCIENCE MUSEUM**

22 August to 2 November

**Open for Business**

Nine Magnum photographers explore contemporary British industry.

Exhibition Road, SW7

▶ [sciencemuseum.org.uk](http://sciencemuseum.org.uk)

**TATE BRITAIN**

To 28 September

**BP Spotlight: Chris Killip**

Photographs of the British working class during the 1970s and 80s.

Millbank, SW1P

▶ [tate.org.uk](http://tate.org.uk)

## EAST

**IWM DUXFORD**

To 31 December

**D-Day – The Last of the Liberators**

Colour portraits of some of the last surviving British Normandy veterans.

Duxford, Cambridge

▶ [iwm.org.uk](http://iwm.org.uk)

## NORTH

**IMPRESSIONS GALLERY**

To 27 September

**Beyond the Border:**

**New Contemporary Photography** from Scotland



Work by four emerging photographers.  
**Centenary Square, Bradford**  
[impressions-gallery.com](http://impressions-gallery.com)

## INTERNATIONAL SLAVERY MUSEUM

To 7 September

### Brutal Exposure: The Congo

Alice Seeley Harris' images of the Congo Free State in the early 1900s.

Albert Dock, Liverpool

[liverpoolmuseums.org.uk](http://liverpoolmuseums.org.uk)

## IWM NORTH

To 28 September

### Women and Industry in the First World War

Six large format photographs displayed outside the museum.

Trafford Wharf Road, Manchester

[iwm.org.uk](http://iwm.org.uk)

## MUSEUM OF LIVERPOOL

To 23 September

### April Ashley: Portrait of a Lady

Portraits of former *Vogue* model and actress which follow her transition from male to female.

Pier Head, Liverpool

[liverpoolmuseums.org.uk](http://liverpoolmuseums.org.uk)

## OPEN EYE GALLERY

To 19 October

### Not All Documents are Records: Photographing Exhibitions as an Art Form

Works by Hans Haacke, Ugo Mulas, Cristina De Middel and Ira Lombardia.

19 Mann Island, Liverpool

[openeye.org.uk](http://openeye.org.uk)

## SCHOOL OF MUSEUM STUDIES

To 13 February 2015

100 Stories of Migration



Beached  
on Inch  
Strand

## CHICHESTER CAMERA CLUB'S ANNUAL EXHIBITION

16 to 23 August

Exhibition includes 250 exquisite prints and a slideshow of more than 150 digital images.

**ASSEMBLY ROOMS** North Street, Chichester [chichestercameraclub.org.uk](http://chichestercameraclub.org.uk)



University of Leicester exhibits photos which explore the different ways migration can affect people.

19 University Road, Leicester

[le.ac.uk](http://le.ac.uk)

## TRINITY CHURCH AND CENTRE

25 to 30 August

### Alternative Photography

David Hall's traditional process and experimental darkroom prints.

High Street, Gosforth

[trinitygosforth.org.uk](http://trinitygosforth.org.uk)

## SOUTH

### ONE EYED JACKS GALLERY

To 3 September

#### Blue River Falls

Twelve colour diptychs that have a cinematic quality by innovative photographer Matt Henry.

28 York Place, Brighton

[oneeyedjacksgallery.com](http://oneeyedjacksgallery.com)

### UNIVERSITY OF BRIGHTON GALLERY

To 20 August

#### First Light: Still

Celebrating the 30-year history of former Brighton-based photo gallery First Light, which closed in 2013.

58-67 Grand Parade, Brighton

[arts.brighton.ac.uk](http://arts.brighton.ac.uk)

## WEST

### BEAR PIT OPEN GALLERY

To late August

#### Awfulogramme

Justin Quinnell's comical pinhole portraits. Check website for end date.

St James Barton, Bristol

[pinholephotography.org](http://pinholephotography.org)

## SCOTLAND

### STILLS

To 26 October

#### The King's Peace: Realism and War

Owen Logan's powerful photo-essay

*Masquerade: Michael Jackson Alive in Nigeria* and other works on conflict.

23 Cockburn Street, Edinburgh

[stills.org](http://stills.org)

### STREET LEVEL PHOTOWORKS

To 28 September

#### 2014 Open Photography Exhibition

Winning images from the gallery's annual photographic competition.

Trongate 103, Glasgow

[streetlevelphotoworks.org](http://streetlevelphotoworks.org)

## WALES

### ABERYSTWYTH ARTS CENTRE

To 30 August

#### Echoes of a Vanished World:

#### A Traveller's Lifetime in Pictures

Robin Hanbury-Tenison's photos of indigenous people around the world.

Penglais Campus, Aberystwyth

[theeyefestival.co.uk](http://theeyefestival.co.uk)

### BODELWYDDAN CASTLE AND PARK

To 28 September

#### Bob Collins: Shooting Stars

Informal portraits of 50s and 60s stars.

Rhyl, Denbighshire

[bodelwyddan-castle.co.uk](http://bodelwyddan-castle.co.uk)

### MOSTYN

To 2 November

#### Divine Violence

Adam Broomberg and Oliver Chanarin's intriguing collage-based photo project.

12 Vaughan Street, Llandudno

[mostyn.org](http://mostyn.org)



## DAVID FARRELL

**Birmingham Street Boy with Bottle**

© David Farrell, Courtesy of Osborne Samuel

1 to 20 September

Alongside the photographer's well-known portraits of British celebrities will be a selection of Farrell's lesser-known documentary works, depicting domestic life in Britain during the 1960s.

**OSBORNE SAMUEL** 23a Bruton Street, W1J [osbornesamuel.com](http://osbornesamuel.com)



# OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at [anna.evans@thegmcgroup.com](mailto:anna.evans@thegmcgroup.com) at least 10 weeks in advance.

## AMERICA

### ANNENBERG SPACE FOR PHOTOGRAPHY

To 28 September

#### Country: Portraits of an American Sound

Presenting portraits of the poets and musicians of country music, including Johnny Cash, Dolly Parton and Hank Williams.

2000 Avenue of the Stars, Los Angeles

► [annenbergspaceforphotography.org](http://annenbergspaceforphotography.org)

### GEORGE EASTMAN HOUSE

To 7 September

#### Lewis Hine

Major retrospective of celebrated documentary photographer.

900 East Avenue, Rochester, New York

► [eastmanhouse.org](http://eastmanhouse.org)

### INTERNATIONAL CENTRE OF PHOTOGRAPHY

To 7 September

#### Caio Reisewitz

Colour images exploring the relationship between urban and rural Brazil. Reisewitz's photo collages are also on display.

43rd Street, New York

► [icp.org](http://icp.org)

### METROPOLITAN MUSEUM OF MODERN ART

To 21 September

#### Garry Winogrand

Featuring 175 images by this celebrated photographer depicting American life during the 1950s to 1980s.

1000 Fifth Avenue, New York

► [metmuseum.org](http://metmuseum.org)

### MUSEUM OF MODERN ART

To 5 October

#### A World of its Own: Photographic Practices in the Studio

Exhibition of photographs, films and videos examining the way photographers have worked in and experimented with their studio spaces.

11 West 53 Street, New York

► [moma.org](http://moma.org)

### ROBERT KOCH GALLERY

To 30 August

#### Michael Wolf: Paris Abstract

Premiering new work focusing on Parisian architecture.

To 30 August

#### Paris and its Environs

Including works by Brassäi,



Nobuyoshi Araki, *101 Works for Robert Frank (Private Diary)*, 1993. Courtesy the artist and Anton Kern Gallery, New York  
© Nobuyoshi Araki

## FRANCE

### LES RENCONTRES D'ARLES

To 21 September

The Walther Collection's Typology, Taxonomy and Seriality – an exhibition including work by Richard Avedon, Karl Blossfeldt and Nobuyoshi Araki – is one of the inspiring shows for visitors to see at the 45th edition of the renowned photo festival.

### LES RENCONTRES D'ARLES

Various venues, Arles ► [rencontres-arles.com](http://rencontres-arles.com)

Eugène Atget and Édouard Baldus.

To 30 August

#### Visible Cities: Ljubodrag Andric

Canadian photographer's large format colour photos of cityscapes.

49 Geary Street, San Francisco

► [kochgallery.com](http://kochgallery.com)

### ROBERT MANN GALLERY

4 September to 18 October

#### Julie Blackmon: Free Range

Pictures with a witty take on family life.

525 West 26th Street, New York

► [robertmann.com](http://robertmann.com)

### THE GETTY

To 19 October

#### Minor White:

#### Manifestations of the Spirit

Exhibition includes seminal photographer's eleven-print sequence *Sound of One Hand*.

1200 Getty Center Drive, Los Angeles

► [getty.edu](http://getty.edu)

### YOSSI MILO GALLERY

To 29 August

#### Keld Helmer-Petersen

Dutch photographer's groundbreaking abstract colour photos.

245 10th Avenue, New York

► [yossimilo.com](http://yossimilo.com)

## AUSTRALIA

### AUSTRALIAN CENTRE FOR PHOTOGRAPHY

From 30 August

#### 2014 Reportage Festival

For their spring season the gallery will be part of the annual festival and feature work by Robert Knott, Antoinette de Jong, Jodi Bieber and Ashley Gilbertson.

257 Oxford Street, Paddington

► [acp.org.au](http://acp.org.au)

### CENTRE FOR CONTEMPORARY PHOTOGRAPHY

To 31 August

#### Fictions

Collection of Paul Knight's imaginative photographs.

404 George Street, Victoria

► [ccp.org.au](http://ccp.org.au)

### STILLS GALLERY

20 August to 20 September

#### Side Show Valley

Mark Kimber's eerie colour works.

36 Gosbell Street, Paddington

► [stillsgallery.com.au](http://stillsgallery.com.au)

## BELGIUM

### FOTOMUSEUM



To 11 November  
**Shooting Range:**  
**Photography in the Firing Line?**  
 Photographs taken during World War 1.  
 Waalsekaai 47, Antwerp  
[fotomuseum.be](http://fotomuseum.be)

## FIFTY ONE

To 21 September  
**Encounters**  
 Fifty of Jacques Sonck's stylish monochrome portraits.  
 Zirkstraat 20, Antwerp  
[gallery51.com](http://gallery51.com)

## CAMBODIA

### ANGKOR PHOTO

29 November to 6 December  
 Longest running photography event in south-east Asia, featuring exhibitions, outdoor projections and workshops.  
 Siem Reap  
[angkor-photo.com](http://angkor-photo.com)

## CANADA

### STEPHEN BULGAR GALLERY

To 13 September  
**Vivian Maier:**  
**Photographs of Children**  
 Compelling portraits of children by the elusive photographer.  
 1026 Queen Street, West Toronto  
[bulgargallery.com](http://bulgargallery.com)

## CHINA

### AO VERTICAL SPACE

To 30 August  
**China**  
 Michael Kenna's monochrome photos of the world's second largest country.  
 8 Fung Yip Street, Hong Kong  
[michaelkenna.net](http://michaelkenna.net)

### PHOTO SHANGHAI

5 to 7 September  
 Showcasing the very best in fine art photography, including works by Nick Brandt and Henri Cartier-Bresson  
 25 Shnaxi Nan Lu, Shanghai  
[photoshanghai.org](http://photoshanghai.org)

## FRANCE

### FESTIVAL PHOTO LA GACILLY



© Mary F Calvert / Zuma Press

## FRANCE

### VISA POUR L'IMAGE



30 August to 14 September

Celebrating the world's very best in photojournalism, exhibitors include black & white photographers Sebastián Liste, Oliver Laban-Mattei and Mary F Calvert.

**VISA POUR L'IMAGE** Various locations, Perpignan [visapourlimage.com](http://visapourlimage.com)



© David Monteleone, VII Photo for the Carmignac Gestion Photojournalism award

## GERMANY

### SPASIBO



6 September to 5 October

Winner of this year's Carmignac Gestion Photojournalism award for his depictions of Chechyan culture and identity, Davide Monteleone's photos come to Frankfurt after they were exhibited at Les Rencontres D'Arles.

### FOTOGRAFIE FORUM FRANKFURT

Braubachstrasse 30-32, Frankfurt [fffrankfurt.org](http://fffrankfurt.org)

To 30 September  
 One of the largest outdoor photography festivals in France. Monochrome exhibitions include works by Robert Capa, Russell James and Edouard Boubat.  
 Various venues, Brittany  
[festivalphoto-lagacilly.com](http://festivalphoto-lagacilly.com)

### JEU DE PAUME

To 21 September  
**Kati Horna**  
 First major retrospective of Hungarian avant-garde photographer's work.  
 1 place de la Concorde, Paris  
[jeudepaume.org](http://jeudepaume.org)

### MAISON EUROPÉENNE DE LA PHOTOGRAPHIE

To 31 August  
**Mine De Rien...**  
 Collection of compelling reportage photos by Marie-Paule Negro.  
 5/7 Rue De Fourcy, Paris  
[mep-fr.org](http://mep-fr.org)

### PARIS METRO STATIONS

To 30 September  
**RATP invites Gueorgui Pinkhassov: A new Insight on Urban Mobility**  
 Selection of Magnum photographer's images focusing on people's movement in cities – shown in 17 stations along the Parisian Metro network. A map of the stations can be found at [ratp.fr](http://ratp.fr).  
 Various venues  
[magnumphotos.com](http://magnumphotos.com)

### PARIS PHOTO

13 to 16 November





№ 5462, Ахунда (перс.).  
Collection of the National Museum  
of Georgië (Simon Janashia Museum)  
© Fotostudio Ermakov

## HOLLAND

### ERMAKOV PHOTOSTUDIO

*To 31 August*

More than a hundred vintage prints from the archives of the photographer, collector and entrepreneur.

#### NEDERLANDS FOTOMUSEUM

Willhelminakade 332, Rotterdam [nederlandsfotomuseum.nl](http://nederlandsfotomuseum.nl)

Featuring 136 galleries from around the world, plus publishers and art book dealers.

Grand Palais, Paris

[parisphoto.com](http://parisphoto.com)

#### PHOTO LEVALLOIS FESTIVAL

*10 October to 15 November*

Reflecting new trends in photography and featuring emerging and acclaimed photographers.

Various venues, Levallois, Paris

[photo-levallois.org](http://photo-levallois.org)

## GERMANY

### ALFRED EHRHARDT STIFTUNG

*To 14 September*

**Wild: Animals in Contemporary Photography**

How animals are depicted in contemporary photography.

Auguststrasse 75, Berlin

[alfred-ehrhhardt-stiftung.de](http://alfred-ehrhhardt-stiftung.de)

#### CHESA PLANTA

*To 31 August*

**India: Maximum City**

Part of the St Moritz Art Masters 2014 festival, this group exhibition includes work by photographers who focus on the growth of Indian cities.

Plazzet, 7524 Zuoz

[stmoritzartmasters.com](http://stmoritzartmasters.com)

#### CWC GALLERY

*To 6 September*

**Supermodels: Then and Now**

Exhibiting 100 works by well-known fashion photographers, including Albert Watson, Dominique Issermann and Bruno Bisang.

Auguststrasse 11-13, Berlin

[camerawork.de](http://camerawork.de)

#### HELIOS PRIVATKLIN

*To 28 January*

**Egypt: In the Mirror of Timelessness**

Loïc Bréard's black & white documentary images.  
Holstenstrasse 2, 22767, Hamburg  
[helios-kliniken.de](http://helios-kliniken.de)

#### HELMUT NEWTON FOUNDATION

*To 16 November*

**Sex and Landscapes**

Exhibition juxtaposes Helmut Newton's lesser-known landscapes with his more provocative photographs.

*To 16 November*

**Helmut Newton / Alice Springs: Us and Them**

First exhibited 10 years ago, this collaborative show includes intimate self-portraits and photographs of actors, artists and other public figures.

Jebensstrasse 2, Berlin

[helmut-newton.com](http://helmut-newton.com)

#### LUDWIG GALERIE

*To 7 September*

**Eve Arnold**

Presenting images from the

Magnum photographer's most memorable projects.  
Konrad Adenauer Allee 46, Oberhausen  
[ludwiggalerie.de](http://ludwiggalerie.de)

#### PHOTOKINA

*16 to 21 September*

Biennial photography trade show.  
Messehochhaus, Cologne

[photokina.com](http://photokina.com)

#### STÄDTISCHE GALERIE DRESDEN

*To 14 September*

**Naked Light: Exposing Infinity**

Thirty abstract photographs, including 15 new works, by Stefan Heyne.

Wilsdruffer Strasse 2, Dresden

[galerie-dresden.de](http://galerie-dresden.de)

## HOLLAND

### HUIS MARSEILLE, MUSEUM FOR PHOTOGRAPHY

*To 7 September*

**Taco Anema: In Conference**



© Robert Adams

## SWITZERLAND

### ROBERT ADAMS: THE PLACE WE LIVE

*To 31 August*

Major retrospective of work by leading American landscape photographer, featuring around 240 pictures.

#### FOTOMUSEUM WINTERHUR

Gruzenstrasse 44+45, Zurich [fotomuseum.ch](http://fotomuseum.ch)



Exploring the Dutch phenomenon of committees.  
Keizersgracht 401, 1016 EK,  
Amsterdam  
▣ [huismarseille.nl](http://huismarseille.nl)

## NEDERLANDS FOTOMUSEUM

To 31 December 2016

### The Darkroom: Extraordinary Stories from the History of Dutch Photography

Exhibition brings more than 185 years of Dutch photography to life.  
Willhelminakade 332, Rotterdam  
▣ [nederlandsfotomuseum.nl](http://nederlandsfotomuseum.nl)

## UNSEEN PHOTO FAIR

18 to 21 September

Celebrating contemporary photography, more than 50 international galleries are participating at this year's festival, including Flowers Gallery, Camilla Grimaldi and the Photographers' Gallery.  
Various locations, Amsterdam  
▣ [unseenamsterdam.com](http://unseenamsterdam.com)

## ICELAND REYKJAVÍK MUSEUM OF PHOTOGRAPHY

To 14 October

### Twosomes

Retrospective of Mark Chester's photos taken during 40 years of travelling around the globe. Images are displayed in imaginative pairings.  
Tryggvagata 15, Reykjavík  
▣ [ljosmyndasafnreykjavikur.is](http://ljosmyndasafnreykjavikur.is)

## ITALY F4 AN IDEA OF PHOTOGRAPHY

To 24 August

Alongside other inspiring shows, the photo festival presents Michael Somoroff's intimate portraits of some of the greatest photographers of the 20th century.

Various location, Treviso  
▣ [fondazionefrancescofabbr.it](http://fondazionefrancescofabbr.it)

## MOROCCO MARRAKECH MUSEUM FOR PHOTOGRAPHY AND VISUAL ARTS

To 1 September

### Don McCullin: A Survey

War photographer's most arresting images of conflict.

Badii Palace, Marrakech  
▣ [mmpva.org](http://mmpva.org)

## NORWAY PERSPEKTIVET MUSEUM

To 26 October

### Gaza Portraits

Paolo Pellegrin's portraits of Palestinian civilians who suffered



Fifteen-year-old boy driving his truck, 1993  
© Max Pam – courtesy of the artist and East Wing

## UNITED ARAB EMIRATES RAMADAN IN YEMEN



To 10 September

Australian photographer Max Pam's black & white images, taken during his travels across Yemen.

### EAST WING

12 Limestone House, Dubai ▣ [east-wing.org](http://east-wing.org)

during Operation Cast Lead.  
Storgata 95, Tromsø  
▣ [perspektivet.no](http://perspektivet.no)

### THE NOBEL PEACE CENTRE

To 25 November

### Combating Chemical Weapons

Paolo Pellgrin's images depicting how inspectors for the Organisation for the Prohibition of Chemical Weapons monitor, identify and destroy chemical weapons.  
Brynjulf Bulls Plass 1, Oslo  
▣ [nobelpeacecenter.org](http://nobelpeacecenter.org)

## SPAIN GETXOPHOTO

28 August to 28 September

Month long festival focused on unconventional and experimental forms of photography.  
Various locations,  
Getxo  
▣ [getxophoto.com](http://getxophoto.com)

### FUNDACIÓN MAPFRE

To 31 August

### Vanessa Winship

Exhibition includes 188 photographs from the British photographer's most powerful projects.

To 7 September

### Henri Cartier-Bresson

300 works by the seminal photographer.  
Paseo de Recoletos 27, Madrid  
▣ [exposicionesmapfrearte.com](http://exposicionesmapfrearte.com)

## SWEDEN FOTOGRAFISKA

To 14 September

### Genesis

Work from master black & white photographer Sebastião Salgado's most recent project.

To 14 September

### Melancholia

Individual and expressive monochrome photographs by Lu Kowski.  
Stagsgårdshamnen 22, Stockholm  
▣ [fotografiska.eu](http://fotografiska.eu)

Send your exhibition details to  
[anna.evans@thegmcgroup.com](mailto:anna.evans@thegmcgroup.com)



## EXHIBITION OF THE MONTH

Returning to the public eye after sadly closing last year, **First Light** gallery celebrates its influence on photography through a unique group retrospective on show this summer. Comprising work by seminal figures in the field, *First Light: Still* will inspire all who visit. Anna Bonita Evans reports.



The Viewing Platform, Empire State Building, New York, 1989  
© Christopher Joyce

**D**espite closing its doors in 2013, Brighton-based photography gallery First Light returns to the seaside city with an exhibition to mark its 30-year history. Hosted at Brighton University Gallery, *First Light: Still* comprises work by 13 distinguished photographers affiliated with First Light gallery and the university.

Images by Grace Robertson, Martin Reeves and Nicholas Sinclair are among the diverse collection, as well as pictures by Thurston Hopkins, Christopher Joyce and Steve Parry. Between them the exhibited photographers have helped lead influential photography movements, won a number of prestigious awards and had their images published

regularly in national newspapers and galleries. Together, their biographies include recognisable names like *Picture Post*, the Impossible Project and Lighthouse Darkroom,

reinforcing the group's legacy in photography.

Adding another dimension to this inspiring show is First Light co-founder Mark Nelson's *This Being: That Becomes*, which

comes to Brighton from its first appearance in Berlin. A series influenced by his Buddhist beliefs, Nelson's photos capture enigmatic moments during his travels around the world – including trips to Venice, Paris and San Gimignano. Early black & white prints from the late 1980s to the early 90s are of particular interest, and complement his later colour work. An accomplished musician, Nelson has composed a soundtrack to accompany the *First Light: Still* exhibition.

**O**riginally a photographic laboratory specialising in hand printed enlargements, Mark Nelson and Peter Shepherd set up First Light in the early 1980s. Tucked away in the colourful labyrinth



Vicksburg, 1936 © Walker Evans, Library of Congress



of Brighton's South Lanes, the independent photography gallery gained a reputation for its excellent printing service and exhibited a unique mix of contemporary and historical images across a wide range of genres.

After 13 years of First Light's success, Shepherd decided to pursue a different career and put his psychotherapy degree into practice. Meanwhile, Nelson introduced video and music services alongside the gallery, diversifying it as a multi-media production company. Creating documentaries for the National Geographic Channel and supplying images for the cabins of British Airways' planes suggested a lucrative future for First Light, yet, despite broadening its creative spectrum, the gallery closed in 2013.

For the gallery's return to the public eye, Nelson has combined prints from Brighton University's Aldrich archive with an exclusive set of Walker Evans' images from First Light's private collection. Explaining why he decided to align this group of photographers, Nelson said: 'All of them were living in the Brighton area [at the time the gallery was open] and it is this connection that became the inspiration for *First Light: Still*.'

Although the closing of a photography gallery is a great shame, this unique exhibition represents how First Light's reputation and influence endures.

## FIRST LIGHT: STILL

runs until 20 August at University of Brighton Gallery; 58-67 Grand Parade, Brighton, BN2 0JY; [arts.brighton.ac.uk](http://arts.brighton.ac.uk)



Dirk Bogarde, 1951  
© Grace Robertson



George Best, Mauritius, 1985 © Roger Bamber



Mick Jagger and Jerry Hall, 1983 © Roger Bamber



# AMERICAN CONNECTION

For **Shelly Mosman** the dark side of humanity offers an impetus for her portraiture, drawing for inspiration on classical painting. Here Susan Burnstine explores the motivation and symbolism behind the compelling work.

Shelly Mosman's gritty, soulful portraits explore fleeting moments of fragility among a vast collection of strangers who seem inexplicably connected through a mere glance. While some subjects can appear austere, they remain universally captivating and enigmatic, thus generating a compelling conversation that elicits more questions than provides answers.

Mosman graduated from the Minneapolis College of Art and Design with a degree in fine art drawing and painting, yet she focused predominately on photography for the duration of her studies. She's been shooting commercially for many years but didn't start making personal work until after the economic shift took a toll on her commercial business in 2012. During that challenging period, she felt compelled to create personal

images as a means to maintain balance through stressful times. Consequently, what began as a burden, ultimately allowed her to find her true passion.

For years, Mosman struggled to produce a unique, gritty style for her portrait work, to no avail. But after a friend taught her a few helpful tools in Photoshop, she produced several gripping black & white portraits that subsequently began her ongoing series.

During this time, Mosman invited a number of acquaintances to her studio in Minneapolis for 20-minute portrait sessions. If she was happy with an image she posted it in an online gallery on Facebook which proved to be an effective networking tool, as displaying images helped her connect with people faster than words.

Currently, Mosman is working on a variety of projects in both

colour and black & white, yet notes that she feels there's a consistent connection in all of her portraits, given that every image exhibits 'a darkness' within her subject's eyes. Additionally, her images are typically complemented by a black background and sombre mood.

Mosman's initial fascination with darkness began in 1968 after her parents acquired a mid-century, modern painting from Spain, which they displayed in their home. The painting portrayed a house situated next to a moss covered bridge that extended across a river with a vast mountain-scape in the distance. She says, 'It was the darkness inside the house that invited my imagination to make up stories and run wild.' She adds that the darkness she sensed that inhabited the house

in the painting emulates the emotional content she strives to recreate in her personal images.

Mosman's primary inspiration for her imagery originates in classical, iconic paintings by Rossetti and images which depict the Madonna and Child. She says, 'I still strive to create that 'moment of thought' look that we see in so many classical paintings.' As capturing subtleties is essential, Mosman frequently directs her subjects by telling them where to look and how to breathe as well as positioning every part of their body. 'Every face in every image is saying something different,' she explains. For example, when discussing one image she shot, she says, 'If you look at one side of the face, one eye is communicating anger but the other half is asking a question and open to a conversation or concern. It's the subtle micro-mannerisms



Summer Day



Sisters



Charlette





Back Yard

I look for in portraits.'

Mosman has used a Canon 1DS Mark III exclusively for the past 12 years. Most of her photographs are created with natural light, yet a few images such as *Back Yard* are lit using a ring flash and ND filter. When she first began to create this body of work, she used a 600-watt ring

flash in bright, direct sunlight in an attempt to create harsh, dramatic shadows. The addition of the ND filter provides for a shallow depth of field that allows her to stop down as low as f/1.2 in bright light. Additionally, she frequently uses a simple black backdrop, which she hangs in shaded, natural light and at times

she bounces light from buildings that are located across the street from her subjects.

Currently Mosman is working on two new projects – the first focuses on prisons and a second is cinematic inspired as movies are a tremendous visual inspiration for her.

▣ [shellymosman.com](http://shellymosman.com)

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## NIC DAVIES

NIC'S KIT

► Canon EOS 5D MKII

► Canon f/2.8L series EF 24-70mm lens

*'In this series I wanted to explore the earliest signs of spring in the garden. Early plants, encouraged by a few warm days make an appearance through dirty greenhouse windows. My idea was to create a textured and retro feel, using the frames of the windows to frame the images.'*







All images © Glyn Brownson



£50

## GLYN BROWNSON

GLYN'S KIT

▣ Nikon D3100

▣ Nikkor 35mm f/1.8 AF-S lens







*'In this series, which I call City Limits, I was attracted towards the use of high contrast and abstraction in an endeavour to convey an atmosphere of loneliness and isolation inherent in the urban environment. All images were taken around the cities in the north west of England.'*



£50

## DAVID ELLIS

DAVID'S KIT

▶ Pentax Spotmatic

© David Ellis



*'This is an early photo of a cellist in a string quartet that I made one afternoon in the National Gallery of Victoria in Australia. The combination of Tri-X and D-76 is one I used for everything during that period.'*



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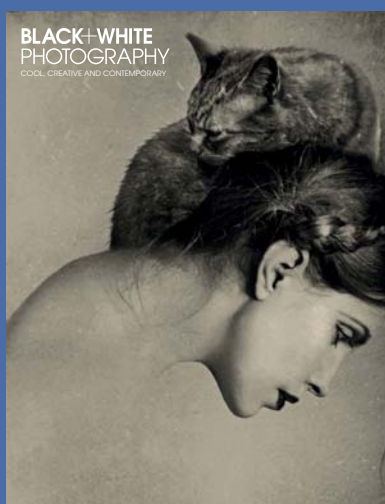


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INSPIRATION



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*'I wanted to create images that caught a more intimate view of the railway and something of the atmosphere of working with the engines.'*



# UNLIKELY BEAUTY

As a landscape and travel photographer, **Craig Roberts** is often on the road heading for stunning locations. But along the way, his eyes sometimes notice beauty where others might miss it. He talks to Mark Bentley about the allure of flyovers.

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B+W

When Craig Roberts was a child, sitting in the back of the car on long journeys, he would look out of the window and be fascinated by the sweep and curve of the motorway flyovers. He marvelled at the way the roads crossed and wondered what it was like down there, looking up.

Years later he became an accomplished photographer with a portfolio of delightful pictures of landscapes and gardens. But the idea of flyovers – their size, shape and structure – stayed with him. As he travelled around the country, he could see their beauty and imagine what they would look like in a photograph. 'It was something I always had in the back of my mind,' he says. 'Like most photographers, I visualise things, framing the world as I go, so I could see the different lines and shapes the roads were making.'

Gradually, the idea of doing a photo project on flyovers began to take shape. 'I was due to photograph the old mills in Halifax. I was looking on Google Maps to find the route and I saw the ring road making nice shapes. So I made a note of it and thought: there might be something in this.'

'I went to the place and all the shapes and patterns were there. I did some shots that had the potential to work, but it was only when I got home and tried them out with the processing that I thought: yes, this is just what I've been trying to visualise.' >









◀ Encouraged by the success of the Halifax shots, Craig organised trips to photograph flyovers in York, Manchester, London and – of course – the biggest of them all: Spaghetti Junction in Birmingham. Capturing the strange allure of flyovers was a process he enjoyed. ‘I like being in a city and I like finding those shots, those different angles and views. It’s finding the mundane things that other people wouldn’t think about. Instead of just seeing them as eyesores I look up and I see the shapes and the silhouettes and curves.’

The result is *Flyover*, a collection of photographs capturing the beauty of some of the less celebrated structures of the modern world. Here colour and distracting backgrounds are stripped away, leaving us

to savour the lines, curves and subtle play of light. Here, where we would expect to find constant movement and noise, we instead find stillness and quietude.

Photography can take us by surprise.

Craig was born in Hampshire but now lives in Yorkshire. He first became interested in photography at the age of 12, playing with his mum’s Kodak Instamatic. ‘I sort of dabbled in it. I didn’t really understand much of it. The first camera I got was a Pentax P30, which had a full program mode, so I didn’t have to worry about anything!’

‘The big change was when I was 18. I got a little bit of money and I bought myself a Canon T90, which was the top of the range

camera at the time. It was a camera I had always wanted and then I started seriously to get into photography and reading the photography magazines and taking pictures.’

After doing an online course, Craig started to supply pictures and write articles for a variety of magazines. He has now been a professional photographer for more than 15 years and also runs photography workshops and an online course. One of the things he promotes in his courses is the importance of doing photography projects. ‘I think in projects. I’m always looking for projects. To keep an interest in photography you need to pick a subject or location and work at that.’

For the *Flyover* project he knew the pictures would be in black & white and that many of them would be cropped to square ▶







*'Instead of just seeing them as eyesores I look up  
and I see the shapes and the silhouettes and curves.'*







– a combination he thinks works well. He also knew there needed to be variety in the compositions and that he had to avoid distracting backgrounds.

Using an Olympus OM-D with image stabilizer and a high ISO meant he didn't need a tripod. This gave him the freedom to move easily, to ensure he got exactly the shot he wanted. Post-production became

a key part of the creative process. 'The shots looked quite mundane when they came out of the camera. It was only when I converted them to black & white that I found a pre-set that matched what I wanted.'

That pre-set was the film noir option on Silver Efex Pro software. 'I used that as my basic guideline and then I toned it back, because it's quite a strong effect, and then made

a custom of it and applied it to every picture.'

It was a strategy that worked. Drawing from his experience as a photographer, Craig was able to fulfil that vision he had as a child. He now knows what it's like down there looking up – and he has found beauty in the most unlikely of places.

[craigrobertsphotography.co.uk](http://craigrobertsphotography.co.uk)

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FEATURE

# US AND THEM

All images © Jacek Kusz

Frustrated with school education and finding solace in his local zoo was the start of Polish photographer **Jacek Kusz's** deeply personal project *The Zoo*. He talks to Anna Bonita Evans about his powerful and award-winning series.





OPPOSITE **Black crested macaque**

**Diana monkey**

**A**t the core of Jacek Kusz's *The Zoo* project is a deep connection between him and his subjects. Comprising 30 black & white photos of animals found in his local zoo, the portraits evoke a powerful sense of fraternity.

Intrigued to find out more about his unusual approach to wildlife photography, I contacted the Polish photographer and discovered the mutual understanding between him and his non-human sitters began long before he had a camera in his hands: 'I was miserable at primary school so I used to skip classes

and find refuge in Wrocław Zoo.' Living a 10-minute walk away, the zoo was a welcome escape from the controlled school routine and a place where Kusz let his imagination wander.

Sitting by their enclosures and watching the animals for hours, day after day, the young Kusz found their company comforting: 'I felt they understood me; not in an intellectual way but rather they were letting me know that I was OK – an opinion which was not shared by my teachers.'

During these visits he formed a significant bond with the primates: 'I almost lived in the

monkey house. What still amazes me about them is their combination of strength and gentleness. When I was a child I was always drawing pictures of apes.'

At 15 Kusz's fascination with animals was still strong and so, wanting to widen his knowledge in natural science, he volunteered in the department of behavioral ecology at the University of Wrocław. At this age he also picked up a camera: 'I always enjoyed observing nature and that led me to photography. I decided then I wanted to become a great wildlife photographer.' >





Rhesus

OPPOSITE Spectacled bear

Despite realising this fitting creative partnership during his youth, it was to be nine years before Kusz started *The Zoo*. Taking six years to produce, the calming stillness that permeates the 30 photographs shows his time creating the project was well spent.

Explaining how the Hasselblad he used enabled him to adopt an unobtrusive photographic approach, Kusz reveals how this was a significant part of the project's creation: 'With this type of camera I look at my focusing screen from above, so

sometimes the animals didn't realise I was looking at them. When they were aware of my presence, I think the view of my bent head had a soothing effect.' Photographing with TX400 120 film, each square format print is enriched with coal coloured blacks and blazing whites, with hundreds of silvery mid-tones in between.

His decision to photograph in monochrome not only gives an aesthetic uniformity but reinforces his belief that no animal, humans included, should have priority over the other: 'It's unfortunate that some people think we have privileges and

that other species should be paying tribute to us. By sitting next to an animal for a few hours, I realised we were not that different.'

On first look, the portraits seem to display anthropomorphic qualities, but in this view we miss the point of *The Zoo*. Kusz is reminding us the animals are sentient creatures capable of a range of emotions. By focusing sharply on their eyes, Kusz shows the animals silently communicating feelings like sadness, joy, curiosity and uncertainty. The images encourage us to reflect on ourselves and remember how strongly linked we are to other species. >

*'If you sit next to an animal for a few hours,  
you'll realise we are not that different.'*







**Black crested macaques**

Asking us to reconsider our way of viewing the world, Kusz uses photography to democratise. His unique approach has been recognised on a global scale: in 2012 *The Zoo* won first place in the Sony World Photography Awards' wildlife and nature category – a photo competition known for acknowledging the very best in international contemporary imagery.

Despite this huge success, Kusz tells me he doesn't feel he has completed the series: 'I don't think I will fully finish *The Zoo* until I get very old.' Perhaps Kusz's deep connection to the project has made it become a part of him and it's comforting for him to know he can always return to *The Zoo*, whatever stage of life he's at.

When I ask Kusz about current photo projects, he reveals he is straying from wildlife photography and returning to

another part of his childhood history: 'I am visiting my old school; they let me sit in and take photos during some of the classes.' He concludes by excitedly telling me he's now discovering he was not alone in visiting the animals: 'Recently my father admitted that he used to bunk off school and walk around Wrocław Zoo. I also found out from a few of the current pupils at my old school they skip classes to go and visit. They promised next time they go they'd let me know.'

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## FEATURE

All images © Alejandro Cegarra,  
Venezuela, third place, Contemporary  
Issues, Professional Competition,  
2014 Sony World Photography Awards

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B+W

# HIGH RISE

For **Alejandro Cegarra**, his native city of Venezuela has been the wellspring for both his political commitment and his photographic inspiration. Here Max Houghton talks to this young award-winning photographer about his life and work.











After the initial optimism of the Chávez years, this tumultuous period in Venezuelan history is unlikely to be celebrated. The homicide rate, in Caracas specifically, is among the highest in the world. Ongoing protests against the present Maduro government are being monitored by Human Rights Watch, and, while food ID cards already restrict shopping to once weekly, necessities such as sugar, toilet paper and coffee are in increasingly short supply. Such adversity makes the achievement of Caracas-based photographer Alejandro Cegarra, winner of the 2014 Leica Oskar Barnack Newcomer Award, as well as winning third place in the Contemporary Issues category in the 2014 Sony World Photography Awards, all the more impressive.

Born in the Venezuelan capital, he is committed to staying there to document his city's troubles, and its moments of peace and beauty, too. The photographs that have caught the eye of international photography judges were taken in a building known as 'the world's tallest slum' AKA the Tower of David. The eponymous David was investor David Brillembourg, who commissioned the building as

*'I believe that I'm seeing history in Venezuela, and it's my duty to document what is happening around me and in my country.'*

headquarters for a major bank and additional luxury complexes. Construction was abandoned in 1994, another victim of the economic crisis, by which time 45 incomplete floors rose to a height of 192 metres. The potential of this edifice was soon spotted, in a city where there is a desperate lack of housing. Gradually, in 2007, people started to move in, first sleeping in tents, but then, brick by brick, turned the empty shell into habitable apartments.

Though it has a fearsome local reputation for lawlessness and violence, the 3,000-strong community has created communal electricity, plumbing and water systems, and run beauty parlours, clothing stores and day-care centres. Cegarra has spent time with families who have made it their home. He says: 'The families inside the

tower are honest families with no resources to get an apartment – and really nobody is able to get an apartment in Venezuela anymore. They are people who used to live in the slums but grew tired of the gang violence and decided to move to the tower. It's a half-built place; improvised at the same time; it smells really bad and the electric system is totally handmade. It is literally a vertical slum, but safer than the usual Venezuelan slums.'

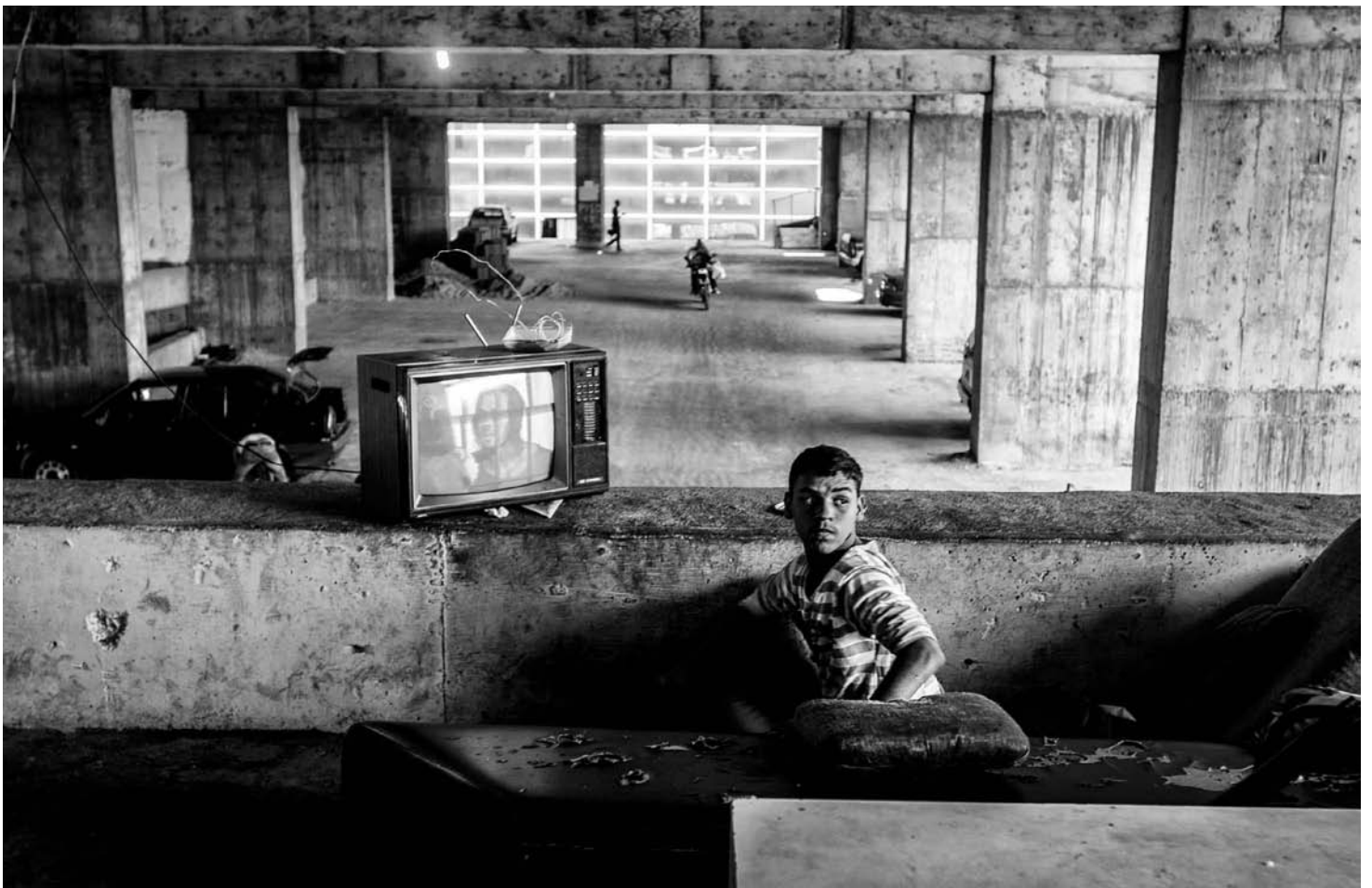
The black & white photographs he created are the result of the intimacy he fostered between the residents and himself. Candid photographs of children rolling around in glee on a bed, a young girl riding a bike, young men shooting a ball through a hoop: such images speak to the spirit of youth worldwide. Other images show people framed dramatically by their environment. The tower dominates the Caracas skyline as it does the lives of its inhabitants. There is an additional sense, captured by Cegarra, that people exist in a state of permanent visibility; that they can be seen by their neighbours from a variety of angles at any given moment, due to the building's unique structure. »















◀ While some of his contemporaries, people he reveres like Jorge Silva and Miguel Gutierrez among others, usually photograph Caracas in colour, Cegarra sees things differently: 'I am always thinking in black & white; I love it. It is my mother tongue, my way to speak and say things to the world about what I'm really seeing. Something about the light, lines and shapes I can create in black & white is different to colour. For me, black & white is the soul of my photography.'

Cegarra has been working as a photojournalist for just two years, and now works for the prestigious news agency Associated Press. He started his career working shifts for the country's biggest newspaper, *Últimas Noticias*, despite the fact he had almost no experience. 'I studied photography for two years, taking part in little workshops at Roberto Mata Taller de Fotografía, but I think my biggest school was the street.'

*'The street has been a cruel master. Cegarra's other long term project is a series on violence.'*

**T**he street has been a cruel master. Cegarra's other long term project is a series on violence. 'It's hard because as a citizen of Caracas, I have lost too many good friends because of the violence. I have been facing my biggest fear by using photography in this way. I believe that I'm seeing history in Venezuela, and it's my duty to document what is happening around me and in my country. Even the government view is important to show.'

I met Cegarra in Birmingham earlier this year, when he was selected as a finalist in the Magnum/Ideas Tap 30 under 30 award. His passion for both photography and

his country were palpable. The economic collapse in Venezuela, specifically an ongoing disagreement between the government and the national airline, meant there were no flights in or out of his country (this is still the case at the point of writing). His journey to England necessitated a long bus journey to Colombia, from where he was able to get a flight to London. This had to be repeated on the journey back. It's clearly a very troubling time for Venezuelans. Looking once more at his photographs, it becomes clear the Tower of David is at once a refuge from conflict in Caracas, and, at times, the embodiment of it.

The awards he has garnered over the past year, including third place in the Contemporary Issues category of the Sony World Photography Awards, have been a support to him. 'I hope they help my career. I feel very proud of these awards and think it's the world telling me "Hey pal, you are going the right way; keep working!"' **B+W**



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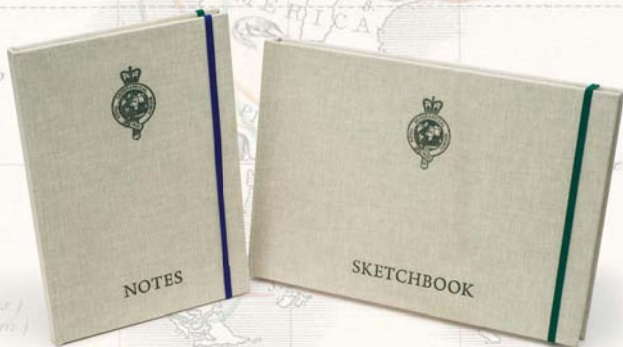
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Glen Coe by Paul Gallagher





## TALKING PICTURES

The dark history of the Scottish Highlands lurking in its background, and the brooding quality of its mood, take this image by **Paul Gallagher** beyond mere landscape. Thomas Peck considers the ways it speaks to its audience and how this is achieved.

**T**he ubiquity of digital cameras, from high end professional DSLRs through to camera phones, means that anyone and everyone can take a photo. But it still takes a skilled image-maker with a good eye, a mastery of technique and, I would argue, a sense of the poetic, to create an image with as dramatic an emotional pull, as *Glen Coe* by Paul Gallagher.

What do we see? The shoreline of the loch cuts through the halfway point of the image, dividing it in two. Compositionally this is an important – and deliberate – decision by the photographer. It means that the viewer's eye is equally engaged by the foreground and background. The image is neither weighted towards one or the other, but rather is balanced by both. A subtle symmetry is in play. The shape of the reeds in the foreground echoes the shape of the hills in the top left, both allowing the eye to flow into the picture. The steeper hillside on the top right is counter-balanced by the tufts of grass in the water at the bottom right. Again, both act to stop the eye running out of the picture on the right hand side. The juxtaposition of reeds and mountains creates scale – on close inspection there is a farmstead just middle left of the distant shoreline which also emphasises the size of the landscape.

What do we feel? Clearly, the image is full of drama. Avoiding colour, and choosing black & white, underlines the slightly foreboding moodiness of the image. The weather suggests a storm, either clearing or approaching. This has provided the chiaroscuro light, and the photographer has accentuated this through the manipulation of the image. The sky has been darkened down at the top, as have the upper slopes of the mountains. They brood menacingly. The loch itself is black. The shafts of light on the hill slopes, and on the reeds, have been lightened to give contrast and depth.

Metaphorically, such a treatment resonates strongly with the location. This is Glen Coe, infamous for the massacre of the MacDonald clan. Colour and bright sunlight are out of place here. A dramatic, almost sinister treatment of the view is much more in keeping with the history of this particular spot in the Highlands.

Images like this repay close attention by the viewer. What is at first glance an apparent straight shot reveals itself to be a carefully constructed, beautifully printed image. Aesthetically the various spatial elements of the landscape have been subtly organised. Metaphorically the image has been worked to emphasise drama and mood. Digital technology might allow anyone to take a picture of Glen Coe, but only an artist can make an image with the emotional pull that Paul Gallagher has provided here.



# INTO THE LIGHT

All pictures © Lee Frost

Want to add impact to your monochrome images? Then try pointing your camera at the sun instead of away from it. **Lee Frost** explains the contrary art of contre-jour and how to use it to greatest effect.



62  
B+W

The late, great Norman Parkinson once stuck his nose in the air and said, 'For years Kodak have been telling photographers to keep the sun over their left shoulder when taking a picture, but this is actually the worst thing you can do.'

He had a point. While keeping the sun to your back may make the world look lovely, and almost guarantees a perfectly exposed image, the results could rarely be described as exciting. Shadows fall away from the camera so scenes look two-dimensional, little texture is revealed and drama is non-existent.

So what's the alternative? Well, shooting with the sun on one side of the camera will make an enormous difference to the impact of your images, but if you want to go the whole hog, nothing beats shooting into the sun.

This technique, usually referred to as contre-jour (from the French, meaning

NEAR SOSSUSVLEI, NAMIB DESERT, NAMIBIA  
**I spotted this tree on a hazy afternoon and immediately saw the potential for a great silhouette. The smaller tree was included for compositional interest while the backlit grasses add mood.**

*Canon EOS 5D MKII with 70-200mm lens, ISO 100,  
1/500sec at f/4*

'against the daylight'), is one of the most effective techniques you can add to your creative repertoire. It's also one of the easiest because however your shots turn out – through skill or ignorance – they're going to look great!

The first thing you need to remember when shooting into the sun is that contrast – the difference in brightness between the highlights and shadows – is going to be much higher than normal because you'll have intense brightness in the background and potentially extreme darkness in the

foreground. This does vary enormously – on a misty morning contrast is much lower than on days when the sun's in cloudless sky. However, the sun and sky are always going to be much brighter than the rest of the scene, so you need to take care when determining the exposure, and adjust it according to the type of result you want.

If you just set your DSLR to Aperture Priority (or any automatic exposure mode) and fire away, more often than not you'll get an exposure that's correct for the bright background, while the much darker foreground records as a silhouette because your camera's metering system is overly influenced by the bright tones in the scene. Far from being a mistake, this effect can produce stunning results. Trees, statues, piers, bridges, people – all manner of subjects look striking in silhouette when captured against the sun, bright sky or shimmering highlights on water. >



CITY OF ARTS AND SCIENCES, VALENCIA, SPAIN

**Sometimes it's worth taking a risk with flare, to see if it works. The sun was incredibly strong when I took this shot but I decided to include it to see what happened. As the building itself is so space age, it kinda worked.**

*Canon EOS 5D MKIII with Sigma 12-24mm lens,  
ISO 100, 1/120sec at f/11*





**CIENFUEGOS, CUBA** You don't need to include the sun to create successful contre-jour images – light reflecting off shiny surfaces such as worn Tarmac will provide all the contrast you need.

*Canon EOS 5D MKIII with 70-200mm lens, ISO 200, 1/1250sec at f/4*

against which you can capture boats and jetties in sharp relief.

Getting the exposure right in these situations is easy. Start with no exposure compensation dialled in, take a few shots then check out the preview images and histograms. It doesn't matter if the highlights are clipped – you'll struggle to avoid that, given the contrast you're dealing with – but you don't want the darker midtones and shadows to be totally black. If that's what you've got, increase the exposure by 1/3, 2/3 or a full stop then shoot again. You can always rescue the image during post-production, especially if you shoot in Raw, but underexposed areas get 'noisy' (grainy) when you start lightening them so if you don't want that, you need to get the exposure accurate in camera. Overexposure, within reason, is preferable to underexposure with digital files as you record more tonal information and the image can always be darkened during post-production to give you the look and mood you want.

*'There's no such thing as right or wrong when it comes to contre-jour, only the effect you wish to achieve.'*

**T**he key with silhouettes is to keep things simple. Stick to subjects that are still easily recognisable when reduced to a solid black shape and avoid overlap, otherwise you could end up with a confusing black mass! If in doubt, take a test shot to see how the scene records, or squint your eyes so you see solid shapes as silhouettes. Either way, if what you see looks messy, compose the shot differently and shoot again.

Around sunrise and sunset is a great time to shoot silhouettes as the sun is low in the sky so you can juxtapose subjects against it. I love shooting in city streets at dawn once the sun comes up. Harsh light glances off tyre-worn Tarmac and overhead powerlines while cars are reduced to silhouettes and exhaust fumes backlit to add atmosphere. Shadows also rush towards the camera, adding depth and dynamism. The sea makes a perfect backdrop for silhouettes too when the sun's low as it creates dazzling highlights



**NEAR ALNWICK, NORTHUMBERLAND, ENGLAND** When you see a great sky, it's worth jumping in the car and going in search of a suitable subject to capture against it. I was beginning to wonder if I'd find anything on this occasion, then I spotted a row of trees in the distance and I had my shot.

*Canon EOS 5D MKIII with 70-200mm lens, ISO 400, 1/320sec at f/8*



SAHARA DESERT NEAR MERZOUGA, MOROCCO

**We normally avoid flare like the plague, but on the right shot it can work. I included the sun in this shot to capture the sense of heat, brightness and glare that is present in the desert.**

*Canon EOS 5D MKIII with 17-40mm lens, ISO 100, 1/100sec at f/16*



**T**he alternative approach when shooting contre-jour is to record some level of detail in the foreground instead of allowing it to silhouette.

This works brilliantly on backlit scenes such as woodland with sunlight streaming through the trees or landscapes where the sun bursts through mist or stormy skies.

To get this type of shot right you should basically ignore the fact that the background – the sun and sky – is really bright and concentrate on ensuring you correctly expose the foreground. To do that you'll need to give your camera a helping hand because it will still want to record those solid elements in the scene as silhouettes. Controlled overexposure is the key. You need to dial in an amount of extra exposure, using your camera's exposure compensation facility, so that you record plenty of detail in the foreground. As your experience grows you'll be able to look at a scene and think: 'OK, I reckon that needs +2 stops' but before you reach that stage it's a case of bracketing exposures until you get what you want. >

**HAVANA, CUBA Keep your eyes peeled – you never know when a great contre-jour opportunity will present itself. I was wandering past this building when I noticed the sunlit wall and the reflection on the polished floor. I didn't have to wait long before someone walked through the scene and created a perfect silhouette.**

*Canon EOS 5D MKIII with 24-70mm lens, ISO 400, 1/1250sec at f/5.6*





THE KOUTOUBIA, MARRAKECH, MOROCCO

**The sun doesn't have to be shining straight at the camera for you to create striking contre-jour images. In this case it was hidden behind cloud, but there was still enough contrast to cast shadows and the stormy sky adds bags of drama.**

*Canon EOS 1Ds MKIII with 24-70mm lens, ISO 200, 1/160sec at f/6.3, 0.6 ND hard grad*

Where the sky is dramatic, such as on a stormy day when the sun bursts through, you will almost certainly want to retain that drama. To do so, simply slot a neutral density (ND) grad on to your lens so the grey area of the grad covers the sky. A 0.6 density grad will often be strong enough in stormy weather but, if not, you can always replace it with a 0.9 – or select and darken the sky further during post-production.

Although I like to get my images as close to finished in camera, to minimise time spent at my computer, when it comes to contre-jour photography you can completely transform the mood of the image during post-production. I often use the Tone Curve sliders in Adobe Camera Raw to radically change the contrast and brightness of an image before it's converted. Adding a negative amount of Clarity or a little Diffuse Glow to a duplicate layer can enhance

*'Trees, statues, piers, bridges, people – all manner of subjects look striking in silhouette when captured against the sun, bright sky or shimmering highlights on water.'*

◀ Bracketing is also useful generally because you may not really know how you want the final image to look and by progressively overexposing you can see what happens to the mood of the scene. Often I'll bracket from 0 to +3 stops in 1/3 stop increments then choose the best Raw files when I get down to image processing. The crucial thing is not to be afraid of overexposure. You're doing it intentionally and for creative reasons, which is totally different to making a mistake. If you find the 'blinkies' on your preview image disconcerting, turn them off – I do!

If you're shooting into the light in bright sunlight when the sky is clear and hazy, that sky will almost certainly come out white when you overexpose to record detail in foreground elements. The same applies when shooting in misty conditions. If this happens, don't worry – more often than not it leads to more atmospheric images and the stark contrast will help to keep the composition simple.



LUSKENTYRE, ISLE OF HARRIS, SCOTLAND **When the sun bursts through a stormy sky, beams of light known as crepuscular rays are often created and they look amazing. Use a telezoom to fill the frame, and try to include some landscape if you can, for scale and compositional interest.**

*Canon EOS 5D MKIII with 70-200mm lens, ISO 400, 1/1600sec at f/8*





NEAR LONGHOUGHTON, NORTHUMBERLAND, ENGLAND **Contre-jour doesn't have to mean silhouette – in this case I increased the exposure by 1½ stops to burn out the brightest parts of the background and reveal detail in the foreground. A straight exposure resulted in a very dark image.**

*Canon EOS 5D MKIII with 17-40mm lens, ISO 400, 1/50sec at f/8*

backlit, high key images. The presets and tools in black & white conversion software such as Nik Silver Efex Pro can also be put to good use. Experimentation is key. There's no such thing as right or wrong when it

comes to contre-jour, only the effect you wish to achieve and, while in many cases that will be stark, graphic silhouettes, there will be times when a gentle, high-key effect is the order of the day.



HAVANA, CUBA **City streets early in the morning are great places to shoot contre-jour. Wait for the sun to come up, find a street facing east then photograph traffic as it rumbles along into the sun, belching out backlit exhaust fumes.**

*Canon EOS 5D MKIII with 70-200mm lens, ISO 400, 1/4000sec at f/4*

## AVOIDING FLARE

One of the biggest problems encountered when shooting into the sun is flare, which is caused by non image-forming light bouncing around inside your lens. This results in a reduction in contrast, so tones look flat and muddy and can produce light patterns across your images. Some lenses are better than others at controlling flare, so you'll just have to see how yours perform.

If the sun is just out of frame, the easiest way to avoid flare is by fitting a hood to your lens so the front element is protected from stray light glancing across it. No hood? Then use your hand, a sheet of card, your jacket, or ask a mate to shield the lens with their body.

If the sun is in shot a lens hood won't make much difference, but if you keep your lenses and filters spotlessly clean you'll minimise the risk and also minimise the effects of flare if you do get it. Hiding the sun behind a tree or the edge of a building can often make a big difference – you still get the effect of the sun being a very intense point of light, but its power is reduced and flare avoided. I often employ this trick.

Of course, you don't have to avoid flare. Sometimes it can look really effective as it enhances the sense of brightness, so you may even find yourself intentionally trying to get some! **B+W**



## PHOTO PROJECT 12: EYEWITNESS

If you have a burning desire to tell an untold story, there's no better motivation for a photography project. **Tim Daly** explores the ways in which to capture the action as it unfolds in front of your lens.

**S**ome of the most inspirational photography has been made as storytelling pieces for publication in books, magazines and virtual media. In these projects, photographers have taken on the role of eyewitness – recording, relaying and reconfiguring the event for our later consumption.

As we all know, there's no such thing as impartiality,

so don't get distracted by arriving at the event with a list of photographs to capture, like an advance storyboard. It's much better to trust your own instincts and respond to the changing situations around you. You'll end up with your own highly individualised take on the event, but one that will have its own unique texture and flavour. For this project, choose a story that has a personal connection to you.

### SECTION 1: WAYS OF WORKING

When shooting a photo story, you'll need to be aware of time and access restrictions, then plan backwards. If it's a single event occasion, get there before it starts and stay after it's finished. Consider how to approach your story by choosing one or more of these different ways of working.



#### 1 LOOK FOR EXPRESSION

Perhaps the hardest part of shooting people for an eyewitness story is keeping a watchful eye open for expression. A grimace, a sly grin or a look of concentration, as this example shows, can really help to set the tone of the story. The wideangle lens of Magnum photographer Bruce Gilden is a great example. Gilden gets in close and raises all manner of expressions from his subjects, who very rarely look spooked by his presence.



## 2 DO THE BUILD-UP

Vietnam photographer Eddie Adams' *Marine Boot Camp* project, shooting soldiers in training, is one of the greatest photo stories ever made. Shot with a range of different techniques and lenses, Adams creates a sense of movement through the story.

When shooting your subject, try to think about what's happening before the event. Are there any situations that you could shoot that would act as a visual lead into the story? In this example, a shot of a fire truck arriving against the Manhattan skyline gets two important facts over in one shot: where it is and what's happening.

*'It's much better to trust your own instincts and respond to the changing situations around you.'*

## 3 LOOK FOR SYMBOLISM

The best photo stories rope in non-photography techniques to create an even stronger result. Symbolism is a much over-used word but is best thought of as a way of using a picture to trawl up an otherwise hidden idea, thought or recollection. In this example, shot at a Manhattan fire, there are two symbols on the truck, both providing visual links to different backstories.

A good photographer to look at is Sebastiao Salgado. His most famous series, shot in the Serra Pelada gold mine in Brazil, depicts a horrific abuse of human rights on a scale not seen since the construction of the great pyramids of Egypt. Thousands of people are shown clambering out of a giant quarry on primitive ladders, carrying sacks of mud that may contain strands of gold. Perhaps the best images of all are those that allude to biblical scenes of carnage.

## 4 FLAGS AND ICONS

In addition to shooting unfolding action, keep an eye out for icons and symbols which have their own rich cultural history, as in this example showing the stars and stripes.

Robert Frank is a good example of a photographer who picked up details and textures along his great study of 1950s America. Without a plan or schedule, Frank climbed into his car and travelled across America, shooting his version of a road movie with a stills camera.

Dipping into all sections of society (white and black, rich and poor), Frank built up an accurate observation of America that was far from the idyllic society portrayed by government propaganda of the day. Shot as an outsider and freed from all conventional wisdom, Frank stripped away the façade of American society and got beneath the surface.



## 5 VISUAL VOX POP

Graffiti, posters and other word visuals can really help to carry your idea through. Look for any graphic signs and symbols that might help to add background noise to your photo story, such as this Frank example shot in Italy, noting the year of 1926 when fascism came to power.

A good photographer to look at is Lee Friedlander. In a later body of work entitled *Letters From the People*, Friedlander found an enormous amount of visual vox pops, informal words written by people of the street.



## SECTION 2: PRACTICAL SKILLS

Being confrontational is one of the hardest things to do in photography, as our natural inclination is to hold back and look on from a distance. Here are a few tips to get you closer to the action.



### GET IN AMONG THE CROWD

Crowds are tricky to photograph because there's always too much going on at once. A much better way to approach this is to get side-on and in amongst them. Keep moving around and keep trying new picture ideas, looking out for people who are expressive and visual in their appearance.

In this example, the chants of a surging crowd in Siena as the different factions marched on to the town square created a great opportunity to see the passionate involvement of the participants.



### TAKE A WIDE SHOT

Sometimes, when we are stuck in the middle of a photo story, we concentrate on the immediate and forget the broader picture. It's important to set the context for the unfolding story and there's no better way of doing that than in a wide shot, as in this example.

The location of your story will have many different faces, so it's important you shoot it in a way that underpins your treatment of your chosen theme, rather than in a contradictory way. If it's a downbeat story, make a downbeat wide shot.



### TRY SHOOT-THROUGH

As a technique, shoot-through is a great way to be more confrontational if you're not inclined to work that way. In essence this involves you placing a visual barrier between yourself and the subject (or hiding if you like!) and using a 50mm lens or longer. As a lens choice, this seems to be the opposite to what you'd expect – but it keeps your main subject big in the frame and also helps to blur away your barriers.

In this example, I crept up between two onlookers at an outdoor mah jong game. If you are quiet enough, the barrier acts like a keyhole and allows you to shoot without being noticed, but also creates a sense of being there – in the thick of it.

## SECTION 3: DEVELOPING LONGER-TERM PROJECTS

Making photo stories can work for single events or played out over a longer period of time. If you're planning a longer trip or extended break, here are some ideas to get you started.



### ON TOUR

While on tour, you are best placed to be in contact with a constantly changing environment. With a long route, it's a good idea to have planned some stopping off points in advance, but always give yourself enough time to shoot around the unexpected. Doing independent travel is best for this, as you can drive, cycle or take a bus between your stops.

Always give yourself permission to be distracted by a subject that you hadn't planned to shoot. Never stick to the plan if something better comes up.



### THE COMMUNITY

Sometimes it is better to take a longer time to shoot around a subject, especially if you need to gain a community's confidence and respect. In these situations, aim to do a couple of test shoots first, with the understanding that you'll be unlikely to score any strong shots.

Next, plan to do several smaller shoots on different aspects of the community, different people, events, and routine things. Finally, after you've reflected on what you've gathered, look for the gaps and return for one last shoot.



### PERSONAL PILGRIMAGE

A pilgrimage doesn't have to have a religious underpinning – it could be any kind of ritual journey of celebration. Instead of focusing on a mass pilgrimage, find and photograph a personal pilgrimage made each year. This might be based on sport or pop culture.

In this example, flowers are placed by fans on an unmarked shrine to Josephine Baker in Pere Lachaise cemetery in Paris.

## PROJECT OUTCOME

Aim to make eight final prints of your story and see if you can get across its complexities. The best stories are those that the photographer has a personal investment in, or feels empathy with. This final image is a poignant one taken of a designer dog in a glass cage in a run-down pet shop in Paris.



## INSPIRATIONAL QUOTE

*I know this story well because it is my story. I made the same migrations that a great mass of the world's population is doing now. This means this story that I'm photographing is my story also'*

– Sebastiao Salgado

### SEND US YOUR PICTURES

If you have been inspired by this photo project, then we want to see your pictures. You could win £100 voucher from Hahnemühle.

► Send them to: Photo Projects, Black+White Photography, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN. Full submission details on page 2.



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### LISTEN IN

**Going into a project cold can be almost impossible, so get yourself prepared by listening to some great photographers talk about their projects.**

BRUCE GILDEN: BRUCE HAS A BALL

A great insight into Gilden's highly personable approach.

► [inmotion.magnumphotos.com/essay/bruce-has-ball](http://inmotion.magnumphotos.com/essay/bruce-has-ball)

PAUL FUSCO: CHERNOBYL

A poignant recollection by the photographer.

► [inmotion.magnumphotos.com/essay/chernobyl](http://inmotion.magnumphotos.com/essay/chernobyl)

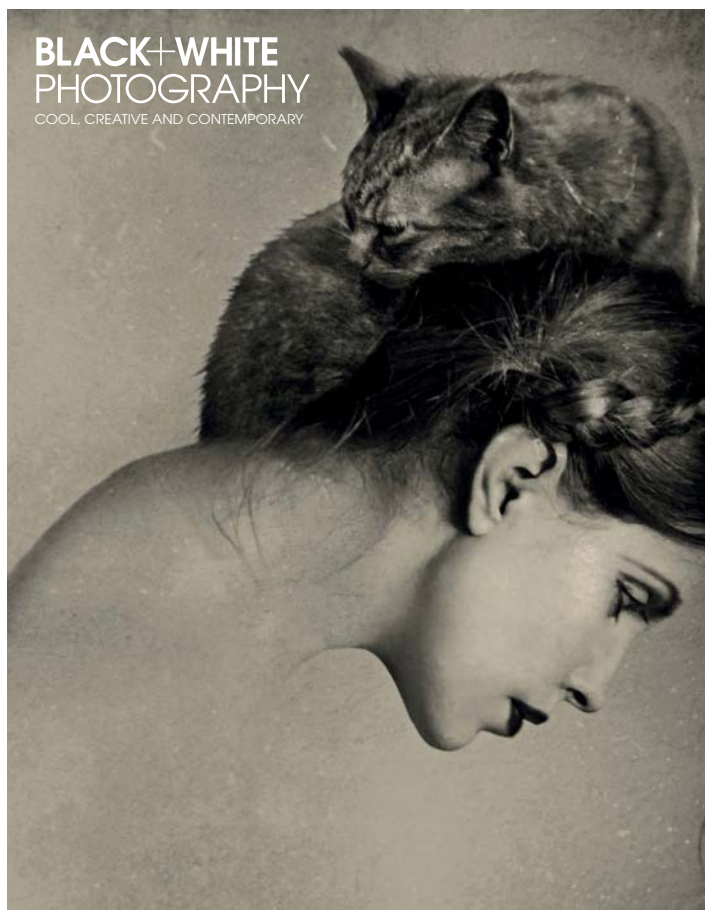
CHRIS STEELE-PERKINS: KESENNUMA TSUNAMI SIDEWALK

A great combination of concept, image and factual text.

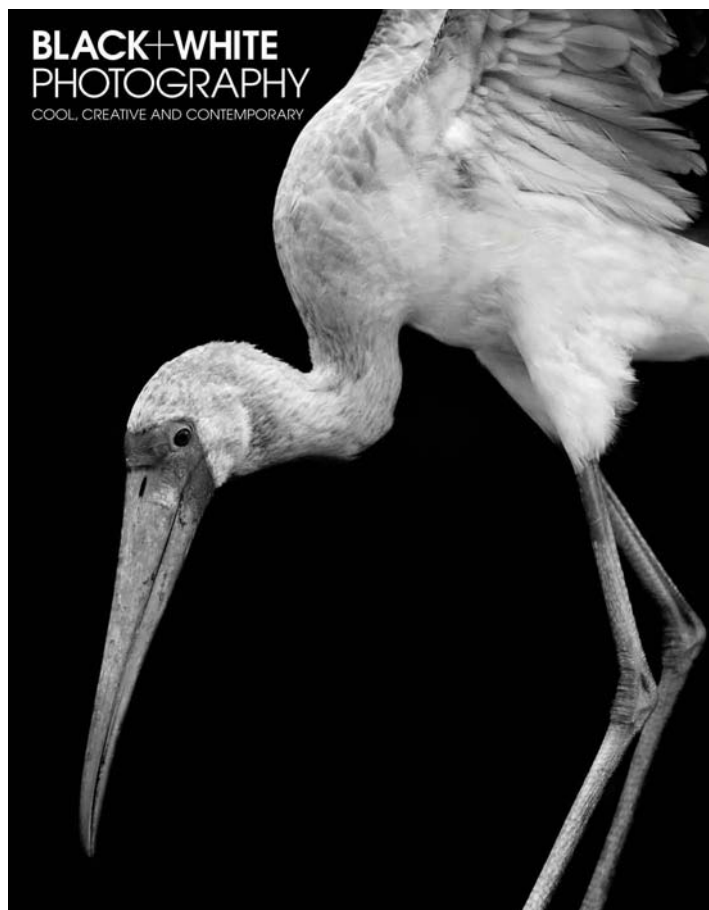
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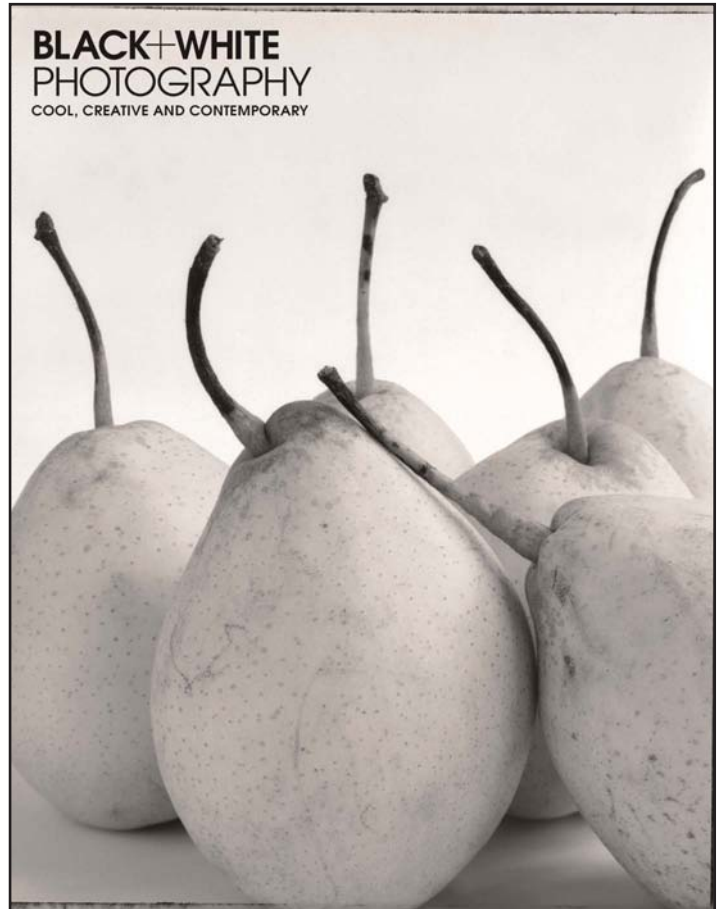
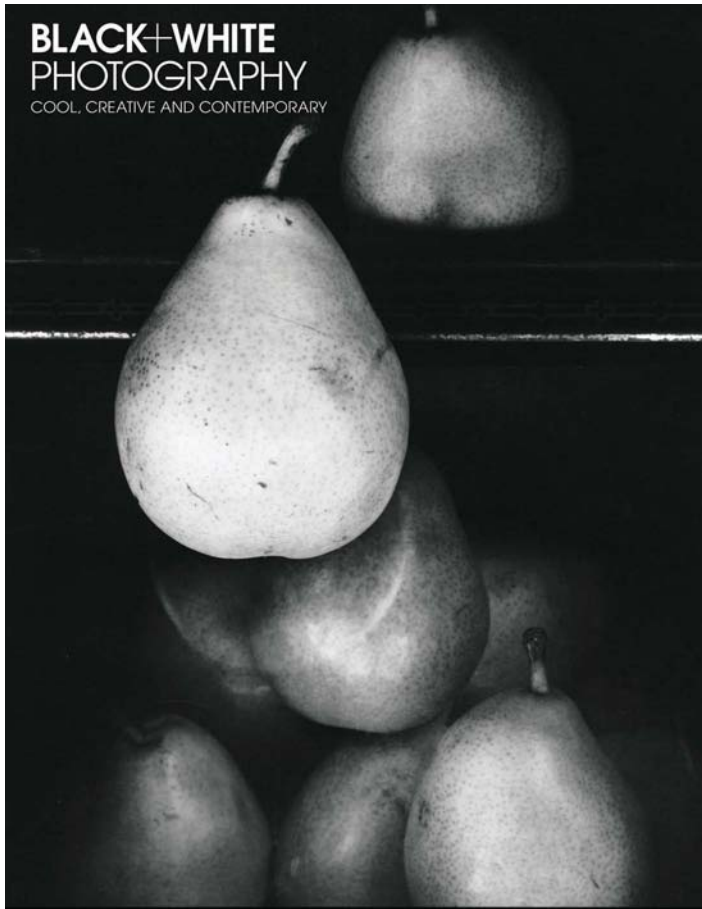
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## TESTS AND PRODUCTS

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Fujifilm's new X-T1 mirrorless system camera is beautifully finished and designed to appeal to those who like the tactile experience of manual SLR cameras of old, but has the very latest advances in digital technology. The company has been garnering quite a bit of praise recently for beautifully made cameras that come close to cult status, such as the rangefinder style X100S.

Fuji's new X-T1 departs from this by having an SLR-type hump for the viewfinder, similar in design to other recent flagship cameras from Olympus with the OM-D series, and Sony with the new A7/A7R.

In terms of fit and finish, the Fuji X-T1 probably has the edge over the competition with materials that are absolutely top-notch. Like classic cameras, there are dials and buttons all over the top of the X-T1, so that photographers can revel in that analogue, manual control feel for almost every function they could possibly want! In fact, the X-T1 takes this retro feel further than any other digital camera



FUJIFILM X-T1

£1,049  
(body only)

# FUJIFILM X-T1

Does Fuji have a winner on its hands with the new SLR style X-T1?

**Andy Luck** tests a camera that looks to the past as well as the future.

### LIKES

- ▶ Sublime build quality
- ▶ Big, bright viewfinder
- ▶ Manual controls
- ▶ Precision and performance

### DISLIKES

- ▶ Sluggish out of power save mode
- ▶ Lack of long lenses

so far, with the exception of the larger Nikon Df which similarly takes the old 70s film SLR look, with big manual dials.

The 18-55mm XF OIS kit lens has a beautifully precise aperture ring and, combined with the camera controls, makes, to my

mind, the X-T1 one of the nicest manual control systems of any camera currently available. The confidence this inspires is one of the selling points that helps to set this camera apart from almost everything else on the market.

The X-T1 features a tilting LCD screen on the back of the camera and two control dials on



**Cutty Sark rigging.** There is a mass of detail in the crisscross of ropes here with no aberrations from the Xtrans sensor.

Fuji X-T1 with XF18-55mm lens f/2.8-4 R LM OIS lens, ISO 200, 1/3800sec at f/4



**View to Westminster from the South Bank.** I found the balance of detail and tonality provided by the Fuji to be just right for subtle scenes like this.

Fuji X-T1 with XF18-55mm f/2.8-4 R LM OIS lens, ISO 200, 1/1100sec at f/4



*'In terms of fit and finish, the Fuji X-T1 probably has the edge over the competition with materials that are absolutely top-notch.'*

the front and rear of the excellent grip. A sensibly recessed four-way controller and a limited number of buttons on the rear of the camera add to a well balanced and uncluttered feel.

On the specification side, the Fuji is brimming with high range features, such as weather sealing, which is apparently freeze-proof! Eight frames per second continuous shooting is on offer, along with Wi-fi that allows remote control of the camera from other external devices.

It also has full HD 1080/60p video at a decent bit rate and one of the biggest, brightest electronic viewfinders available to compose it all through. All in all, a pretty

sublime shooting experience.

Fuji's tried and tested 16Mp X-Trans CMOS II sensor and EXR Processor II, are at the heart of the camera's great image quality. The reputation of recent Fuji cameras for good APSC detail levels and outstanding noise control are continued in this latest camera.

ISO sensitivity ranges from 200-6400 and can be expanded to ISO 100-51200 for Jpeg shooting. The X-T1 may not have the ultimate resolution of the more expensive full-frame Sony A7R, but nevertheless provides a reliable and remarkably clean and noise-free image that is very close to full-frame cameras.



Cuttysark's figurehead Nannie Dee holding the horse's tail. The X-T1 displays a very good dynamic range encompassing a wide range of tones.

Fuji X-T1 with XF18-55mm f/2.8-4 R LM OIS lens, ISO 200, 1/1800sec at f/4

#### TECHNICAL SPECIFICATIONS

Sensor	16.3MP APSC XTrans CMOS II
Shutter speeds	30-1/4000sec
Auto focus	49 points
Max frame rate	8fps
Iso	200-6400 (100-51200 Jpeg expansion)
Storage	SD, SDHC and SDXC(UHS-II) memory card
Power	np-w126 battery
HD movie	1080/60p 30Mbps
LCD	3in, 1040000dots
Viewfinder	OLED
Flash	External clip-on flash guide number 8
Connections	USB 2.0, micro USB terminal, HDMI mini connector, Wi-Fi
Dimensions	129 x 89.8 x 46.7mm
Weight	440g

Auto focus on the X-T1 is also claimed to be the world's fastest and is a huge advance over some of the earlier rangefinder style models in Fuji's X series.

Currently there are a limited number of longer lenses in the Fuji lineup, with nothing yet over 230mm, which may limit the camera's suitability for sport or wildlife, for example, but the lens roadmap is growing all the

time. A super-telephoto (yet to be fully specified) is apparently in the wings for 2015 release.

Additional accessories such as battery grips and handgrips are available to enhance the handling and, although lacking a built in pop-up flash, a separate clip-on flash unit is bundled with the camera.

► Visit the Cutty Sark website at [rmg.co.uk/cuttysark](http://rmg.co.uk/cuttysark)

#### VERDICT

At around £1,400 with the kit lens, the X-T1, with its superb build and very fine image quality, offers great value. In terms of functionality and the appealing styling, the X-T1 brings an undoubtedly luxurious, tactile feel to the shooting experience that is quite addictive!

#### RATINGS

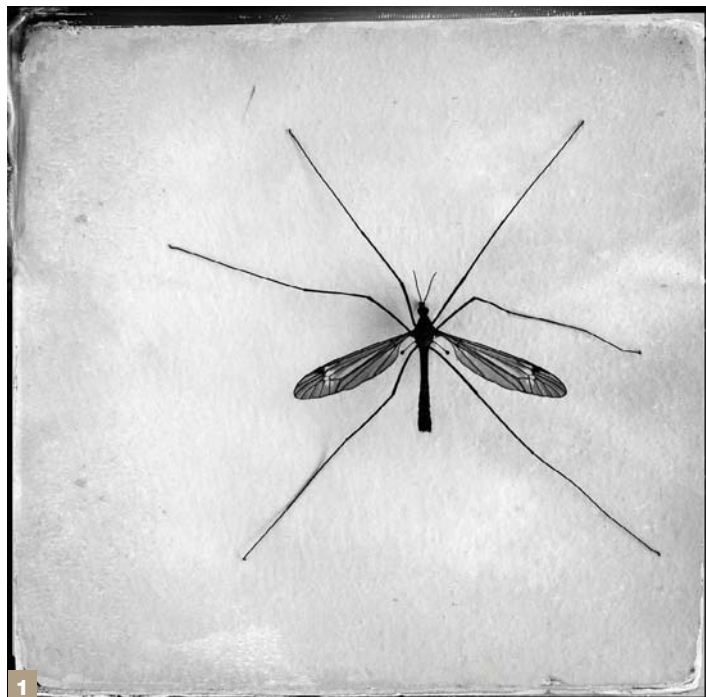
▶ HANDLING	97%
▶ PERFORMANCE	91%
▶ SPECIFICATION	95%
▶ VALUE FOR MONEY	97%

95%  
OVERALL



# THE SMART GUIDE TO PHOTOGRAPHY

This month **Tim Clinch** looks at one of the big boys of the smartphone photography world – Hipstamatic. It's the one that started us all off and the one that makes it hip to be square...



76  
B+W

For those of you who haven't used Hipstamatic it could, at first, all seem a bit twee. The choice of different camera bodies, the way they call what are basically filters 'lenses' and 'films' but, make no mistake, once you get the hang of it, the results speak for themselves and you will very quickly get hooked. The one major drawback is that, stubbornly, unlike many other really great apps, Hipstamatic is at present only available for Apple devices. There are rumours that it may be becoming available on Android in the near future, so I'll keep you posted.

There is a lot to see in the Hipstamatic family of apps and, as always in the wonderful world of mobile photography, some are good and some less so. The classic photo-taking

app has a myriad of lenses and filters to choose from and is, in my opinion, pretty much a must-have if you're even vaguely interested in mobile photography. There is also the new(ish) Cinamatic for making neat, punchy short films, and there are a couple of other apps for photography – Swankolab and Incredibooth (neither of which, quite frankly I see the point of if you use the classic photo app) and there is the really excellent monthly magazine *Snap* – a guide to everything Hipstamatic. This is a really well produced little number – stylish and full of

ideas – I can't recommend it enough. And lastly there is Oggl.

Oggl is Hipstamatic's image editing and sharing service and social network and, frankly, it is the one major chink in their otherwise shining armour. I find it annoyingly complicated and so difficult to use that I upload the Hipstamatic pictures that I want to share straight to my Instagram account and don't bother with this one! It definitely needs some more work, which is a shame as it has enormous potential. If anyone out there

(or anyone at Hipstamatic) has mastered it and wants to explain it to me...please let me know. At the moment it makes my head hurt!

Having never owned a Hasselblad, and never having been much of a fan of square pictures, I now find, through using Hipstamatic, that I love them. And the thing to do now, to take all these lovely square pictures on a step, is to print them, and the brilliant app MadeSquare ([madesquare.com](http://madesquare.com)) is the ideal place for this. They have loads of really brilliant ideas for your pictures. Printing on to metal, calendars, postcards, you name it. They are based in San Francisco but deliver to mainland Europe with no problem.

And always remember, as the clever people at Hipstamatic say, 'It's hip to be square'. Have fun!

*'Having never owned a Hasselblad, and never having been much of a fan of square pictures, I now find, through using Hipstamatic, that I love them.'*

## THREE APPS

### DRAMATIC BLACK & WHITE

This app ([jixipix.com](http://jixipix.com)) offers settings, presets and effects to suit any mood you want. Add to that a multitude of grain effects and the adjustable spotlight tool and you have a lovely little B&W app. Mac only – available in the App Store.

### HUELESS CURIOUS SATELLITE'S BLACK & WHITE FOR IPHONE

This is designed and built as a very grown-up app for B&W enthusiasts ([curioussatellite.com](http://curioussatellite.com)). It takes a bit of getting used to, but once mastered it works brilliantly. Not to be used to convert colour images, think of it as a film camera loaded with Tri-X Pan...and enjoy yourself!

### BLACK & WHITE CAMERA PRO

Made by Appija ([appija.com](http://appija.com)) it is apparently the best B&W app for Android. I say 'apparently' as I am a Mac user so have not tested this, but it's getting rave reviews in all the online forums. You can shoot through the built-in camera directly in B&W or import from your photos to convert. It looks very impressive.



## TOP TIPS

As we're talking about it, this month's tips are for Hipstamatic users. The one thing I find that people say to me more than anything else about Hipstamatic is that they don't like the fact that you don't see the whole image through the 'viewfinder' when shooting. Well, simply double-tap the screen and it opens up to full screen. It's that simple!

You can, if you wish, use Hipstamatic's random shake programme, which chooses which film and lens to use at random and gives you a different effect each time. I hate it! Too much of a control freak, I guess, so I always turn it off. One thing I DO recommend though is to select yourself some favourites and store them. Once you've found a lens/film combination you like, add them to your favourites by tapping the star below the viewfinder and you can find the effect you're after in seconds.

Pictures 1-4 were all taken with a combination I particularly like – the G2 lens and the D-Type Plate film. Picture 5 was taken with a combination I use a lot – developed with top food photographer David Loftus (of Jamie Oliver fame), the Loftus lens, coupled with the beautiful natural colours of the DC film is, perhaps unsurprisingly, excellent for shooting food. In this case however, I imported it into Snapseed, cropped the black border that comes with the film pack and converted it into B&W using the method I talked about last month.

*'Once you get the hang of it, the results speak for themselves and you will very quickly get hooked.'*

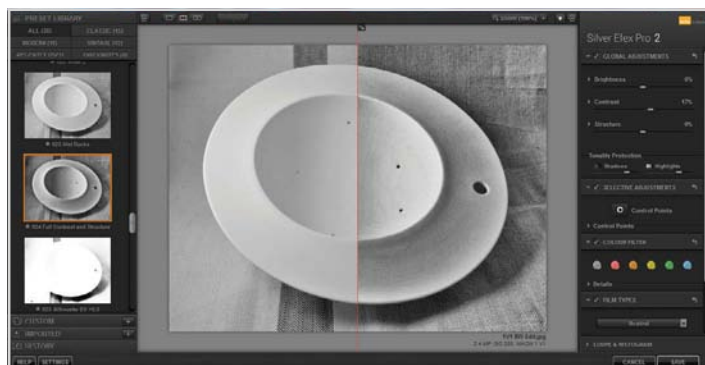




## CHECKOUT

From mimicking film effects to successful noise reduction, software plug-ins can really help you to make the most of your digital images.

**Daniel Calder** looks at the best six on the market.



Silver Efex Pro in the Nik Collection has a delightfully intuitive workspace.

## GOOGLE NIK COLLECTION

**WHAT DOES IT DO?** One-stop-shop for a multitude of digital picture enhancements.

Such is the success of Nik software that Google purchased the company in 2012, and now sells myriad Nik products as a single package. Many of the programs overlap, but in combination they offer a host of opportunities for image alteration, without the time and expense of becoming a Photoshop expert or purchasing dozens of different cameras. Chief among the collection is Silver Efex Pro, which creates exquisite black & white images. The permutations are endless when you combine 38 presets, such as pinhole, antique plate, and high contrast effects, with 18 film types including Agfa, Fuji, Ilford, and Kodak stocks.

You can then use sliders to adjust almost every aspect of the image's appearance. If that's not enough, you can switch to Analog Efex Pro, which mimics an array of film cameras and other analogue effects like lens distortion, dirt and scratches, and light leaks. The Nik collection is completed by Color Efex Pro, a couple of sharpening programs, Viveza to adjust the colour and HDR Efex Pro.

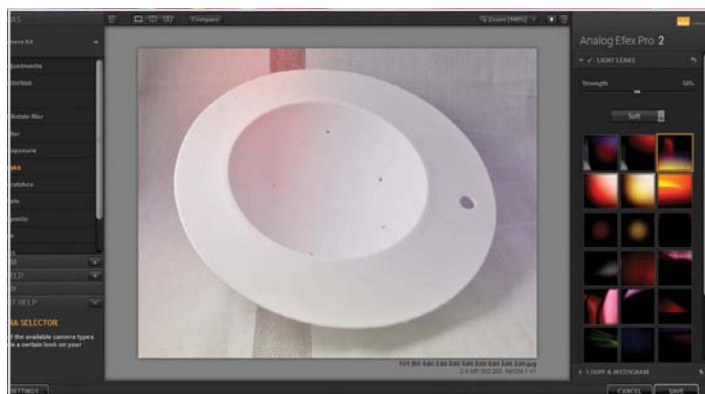
## DETAILS

**Compatible with** Photoshop CS4, Elements 9, Lightroom 3, Aperture 3.1 or later

**Min. system requirements** Windows Vista or OS X Snow Leopard

**RRP** \$149 (approx. £90)

**Contact** [google.co.uk/nikcollection](http://google.co.uk/nikcollection)



Analog Efex Pro 2 has a huge amount of film effects to apply.



Exposure 6 boasts a huge number of presets mimicking different film types.

## ALIEN SKIN EXPOSURE 6

**WHAT DOES IT DO?** Applies film effects to digital images.

Exposure 6 provides a simple way of mimicking complicated darkroom effects using digital images. Thanks to over 450 preset options you can turn your original file into a scratched daguerreotype, a Fuji Neopan 1600 print, or a shot from a Holga 120. The presets are divided into groups, including B&W Films, B&W Split Toning and Lo-Fi. When one of these is selected, the options open up in a grid of thumbnail previews, or as a list of text. Moving the cursor over the options generates a large preview in the middle of the workspace so that you can see exactly what you're getting. Agfa, Fuji, Ilford and Kodak are all covered in

B&W Films, alongside Polaroid, Vintage and Infrared groups. Special mention must go to the excellent Bokeh presets, which give startlingly good results with minimum effort. To make the presets your own, you can use a set of sliders to tweak exposure, contrast, highlights, shadows, clarity, vibrance and saturation. For even finer adjustments you can customise the tone curve, vignette, overlays, focus, grain, IR and bokeh.

## DETAILS

**Compatible with** Photoshop CS6, Lightroom 5, Aperture 3 or later

**Min. system requirements** Windows 7 or OS X Mountain Lion (10.8)

**RRP** \$149 (approx. £89)

**Contact** [alienskin.com](http://alienskin.com)



The Bokeh setting creates stunning defocusing effects.



The terrific preview system on Portraiture 2 lets you look in detail at any adjustments.

## IMAGENOMIC PORTRAITURE 2

**WHAT DOES IT DO?** Smooths out skin imperfections on portraits.

Portraiture 2 speeds up the process of retouching portraits, but the plug-in requires a good level of skill to get satisfactory results. Put simply, the program allows you to control both the degree of skin smoothing and the areas where it takes place. To get things started there are eight presets to choose from: four of these offer different levels of smoothing, while the Glamour, Tones, High Key and Low Key options deliver more dramatic results. You can fine-tune the amount of smoothing with four sliders to work on Fine, Medium and Large imperfections, as well as the Threshold. This works in tandem with the Skin Tones Mask, which allows you to pick the tone of skin you

want to retouch. It takes quite a bit of trial and error to achieve a natural look, but the excellent preview system helps no end. As well as splitting the screen to show a before and after version of the edited image, you can keep adding preview windows as tabs to quickly flick through alternative results. In addition, you can bracket up and down from the current settings to compare levels of slider interaction.

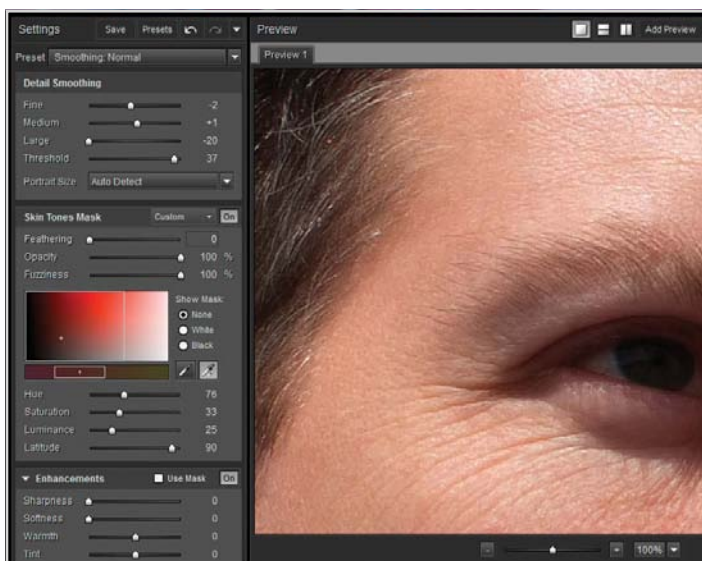
### DETAILS

**Compatible with** Photoshop CS4, Elements 8, Lightroom 2, Aperture 3 or later

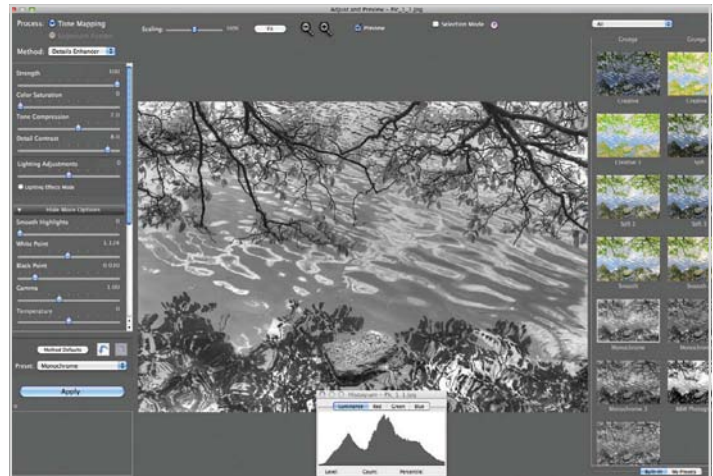
**Min. system requirements** Windows 7 or OS X Snow Leopard (10.6)

**RRP** \$199.95 (approx. £119)

**Contact** imagenomic.com



The tools on the left-hand side allow you to adjust the amount of skin smoothing on portraits and dictate where it occurs.



Photomatix Pro 5 uses presets and sliders to convert photos into HDR pictures.

## HDRSOFT PHOTOMATIX PRO 5

**WHAT DOES IT DO?** Creates High Dynamic Range photographs

Photomatix Pro 5 is the go-to software for creating HDR images. It's packed full of features, enabling you to achieve natural results as well as over-the-top effects. Although you can easily run a set of bracketed photos through the program and get immediate results, a thorough understanding of HDR photography will pay dividends – as will time spent experimenting with the ample options. The software mostly runs as a standalone program, although it does plug-in to Lightroom. You can upload a single photo, bracketed photos or a batch of either, after which, a range of presets are displayed as thumbnail previews on the right hand side of the workspace. These provide a

shortcut to the different effects available, including some monochrome options. The software uses three different techniques to render HDR images: Details Enhancer, Contrast Optimizer and Tone Compressor. Each one creates diverse effects, while providing numerous sliders to adjust fine details. In addition, there's the subtle Exposure Fusion option, which automatically selects the best pixels across multiple images and merges them together to give photos an HDR appearance.

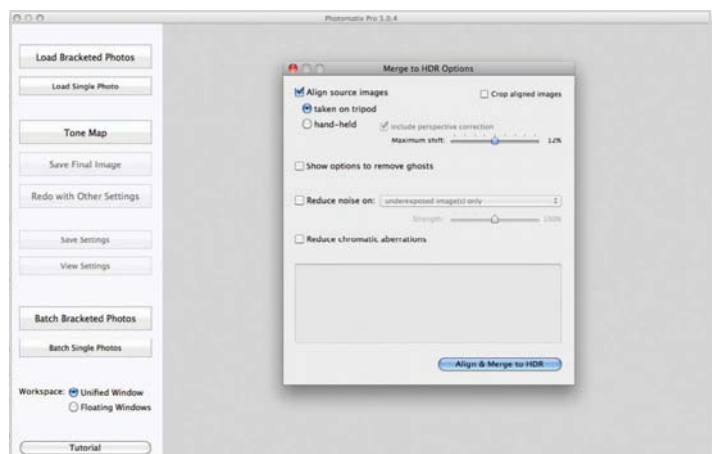
### DETAILS

**Compatible with** Lightroom

**Min. system requirements** Windows 98 or OS X Tiger (10.4)

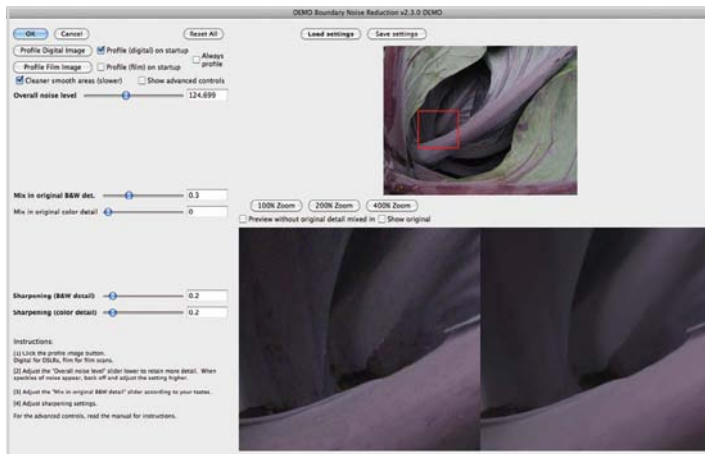
**RRP** \$99 (approx. £59)

**Contact** hdrsoft.com



A single photo or bracketed photos can be uploaded for HDR conversion.





**Noise Reduction 2 is wonderfully simple to use.**

## BOUNDARY NOISE REDUCTION 2

**WHAT DOES IT DO?** Reduces noise on digital photos.

Boundary Noise Reduction 2 is simple to use, and yet has incredible depth for those who want to get the very best noise-free results. Found under the Filters tab in Photoshop, the plug-in opens as a basic, but effective, workspace. Brief instructions are listed in the bottom left-hand corner so you can get started straight away. But if you want to delve into the intricacies of noise reduction you can read the in-depth online manual. All the settings are adjusted on the left-hand side of the workspace using sliders, while the right-hand side is taken up with an excellent preview system. The original image is situated at the top, with two enlarged sections below, one showing the original,

the other showing the effects of any changes. You can select the area you want to see, and also the level of zoom. The plug-in automatically chooses a suitable level of noise reduction, but for superior results it's worth adjusting the three basic settings: Overall noise level, Mix in original b&w detail and Sharpening. Experts can open up the advanced controls to further fine-tune these basic settings.

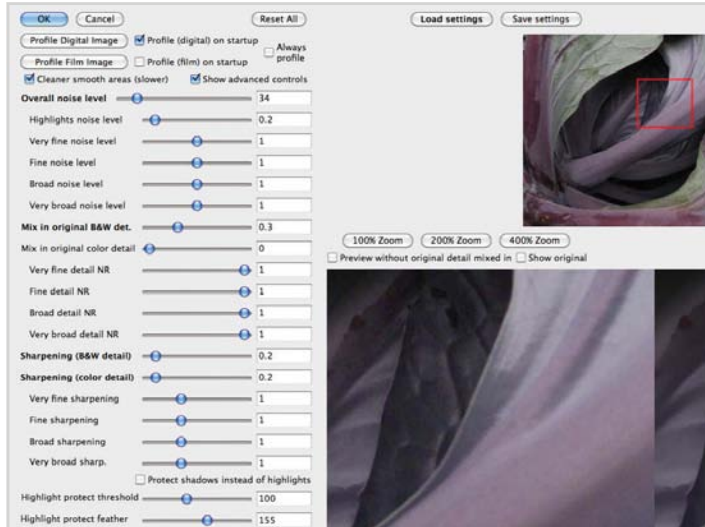
## DETAILS

**Compatible with** Photoshop CS3-CS5 for Mac; Photoshop CS, Elements 2, Paint Shop Pro X2 or later for Windows

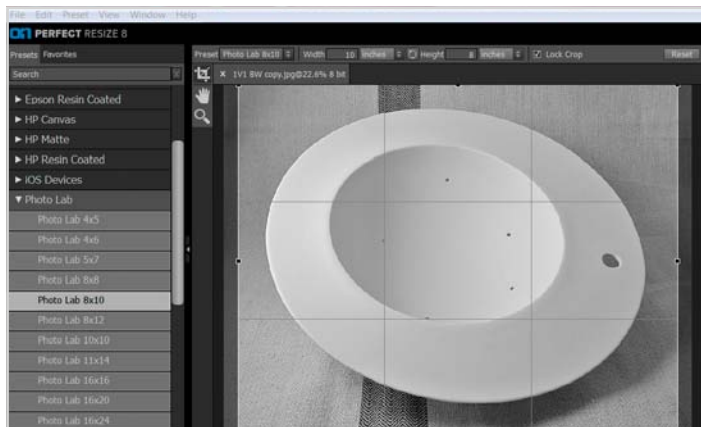
**Min. system requirements**  
Windows XP or OS X Tiger (10.4)

**RRP** \$65 (approx. £39)

**Contact** [colormancer.com](http://colormancer.com)



**Hidden sliders can be revealed for those who want greater control.**



**Various tools and presets allow you to resize images quickly on Perfect Resize 8.**

ONONE SOFTWARE PERFECT RESIZE 8

**WHAT DOES IT DO?** Creates high quality enlargements.

Perfect Resize 8 uses Genuine Fractals technology to resize images in a convenient way. In doing so, it often outperforms Photoshop's own enlargement method. It can plug-in to all major editing software or it can be purchased as standalone software for a reasonable \$49.95 (approx. £30). Considering it's a tool for a single task, the workspace is slick, detailed and full of options. Once you've selected an image for resizing, whether it comes from your computer or the cloud (Dropbox, Google Drive or iCloud for example) you can choose a preset. The presets offer common sizes for Canon, Epson and HP printing on canvas, matte and resin-coated papers. There are also

options for iPad and iPhone scaling, Photo Lab sizes, as well as video, web and email options. Alternatively, you can create your own custom resize. Further adjustments can be made by fine-tuning the texture, sharpening and film grain. If the presets don't match the aspect ratio of the original you can shift the crop to wherever it looks best. All the previews update quickly and there's a useful loupe option to see the consequences of your actions.

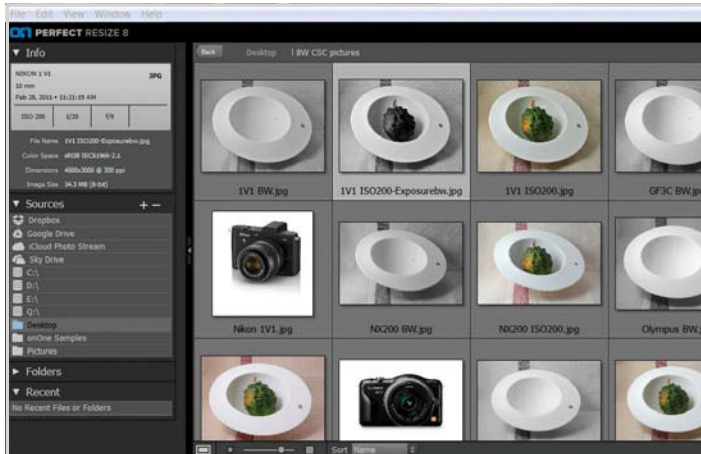
## DETAILS

**Compatible with** Photoshop CS5,  
Elements 10, Lightroom 4,  
Aperture 3 or later

**Min. system requirements**  
Windows 7 or OS X Lion (10.7)

**RRP** \$149.95 (approx. £90)

**Contact** [ononesoftware.com](http://ononesoftware.com)



**Metadata is shown in the Info box when searching for photos.**



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## A FORTNIGHT AT F/8

timclinchphotography.com

Delighted with his new camera, **Tim Clinch** savours the simple pleasures of the fixed lens and the aperture ring that hark back to a past when cameras were 'proper' and lenses weren't referred to as 'glass'.

Ivan



Adelina



Regular readers of this column will know that I'm not much of an equipment nerd. I like to have the bare minimum of kit and be able to trust it at all times. So it may come as some surprise that this month I'm going to talk about a specific camera. This is not intended as an advertisement although I will tell you a lot about it – but what interests me is not so much the make and model, but how this new bit of kit is changing the way I work.

So, to spill the beans...I am now the proud owner of a Fuji

X-Pro1. I know that a lot of readers have been using these and spoken about them in glowing terms, and I had a play with one recently on a workshop I ran, and was very impressed. I have been searching a long time for – or rather, I should say that I THOUGHT I'd been searching for – a compact to carry around with me. Using the X-Pro1, I now realise it was not a compact I'd been searching for, just something smaller than my large DSLR and zoom (Canon 5D MkIII and 24mm-70mm) which up until now has

been my workhorse of choice.

The first thing I've noticed about working with the new camera is that I feel invisible. With my DSLR around my neck I'm a 'photographer'. With the Fuji, however, nobody takes a blind bit of notice. It's small, black and neat, and it doesn't look like a professional camera – and I mean this as a compliment. It's unobtrusive and seems not to intimidate people.

The second thing I realise I've been missing is how you change the aperture. It's on the lens, and I love it! Apparently I over-

use the word, but it feels 'proper'. No fiddly dials or buttons to push, just a ring on the lens – where it always was and where it always should be.

But the thing that I am really loving has nothing to do with the camera itself. It's the fun I'm having using a fixed standard lens again. It's how I, and the majority of us, started out. My first 'proper' camera was a clunky Russian Zenit B that my parents bought me for my 14th birthday. It had an f/5.6 50mm lens and

Mitko



## WHAT TIM DID THIS MONTH

▣ As per usual, finding something to get grumpy about (now there's a surprise!). While doing research about the X-Pro1 online, it has been driving me mad that so many people have been talking about the quality of 'glass'. They are called lenses for Pete's sake!

▣ This month's photographer of choice is the wonderful René Burri. When I was researching him I was amazed at how many great photographs he's taken, from Picasso through Che Guevara to Winston Churchill, picture after picture that, I must confess, I didn't realise he'd shot. But my favourite picture, in fact one of my top 10 favourite pictures, is the iconic *Men on a rooftop* – Sao Paolo. Google him to see more.

▣ To those of you interested in my running career (see last month's column), I'm sorry to tell you that it has come, possibly terminally, to a close. B\*ggered up my knee. Dang! I am however, most mornings to be seen out and about in the village riding my bike. Fear not...Lycra cycling shorts are definitely NOT on the menu.

▣ This week's pictures are three of the kids in my Bulgarian village – Mitko, Adelina and Ivan. They are the first pictures I took with the X-Pro1, all at f/1.4 and, I think you'll agree, show the amazing quality of the Fuji 'glass'.

I loved it. I spent a couple of years with the Zenit and the standard lens almost permanently round my neck before I went to art school and was exposed to different lenses (and cameras that didn't weigh enough to give you backache).

Going back to a fixed standard lens – the beautiful 35mm f/1.4 lens on the Fuji is equivalent to a 53mm lens on a DSLR –

*'My first 'proper' camera was a clunky Russian Zenit B that my parents bought me for my 14th birthday. It had an f/5.6 50mm lens and I loved it.'*

has made me realise what an influence that first camera was. No zoom means you have to move more, and think more, and communicate with people more. You really have to get in there – and with the anonymity the Fuji

brings, it's easy. Somehow it just feels right again.

I'll never replace my Canons. They are brilliant machines and will always have their place but, strangely, one body and one lens seems to have freed me up.

Certainly for travel shoots I will be using this little beauty all the time.

I'm always saying that, no matter how much we may want it, newer, more complicated, and almost certainly more expensive, cameras and lenses will not make us better photographers. Try it yourselves. Stick a standard lens on and get out there. It's been an absolute revelation to me.

Less is more – Robert Browning.



# BEHIND THE SCENES AT THE NATIONAL MEDIA MUSEUM

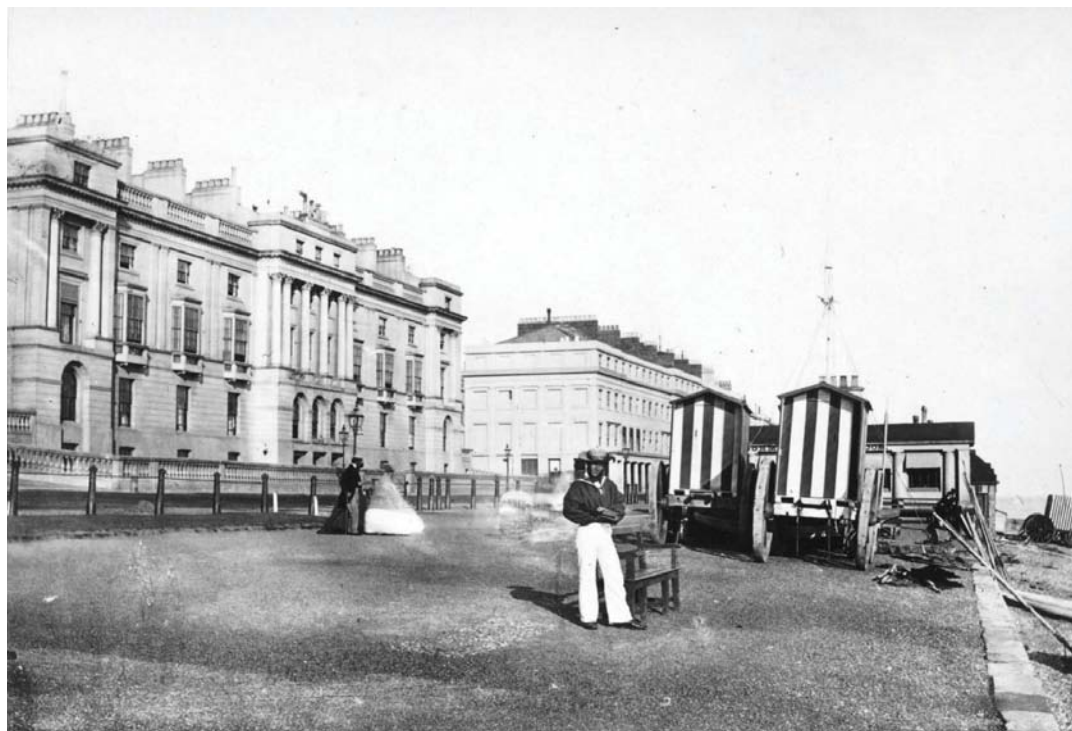
Having made the leap from grocer to photographer, **Francis Frith** became the founder of one of the largest and most successful photographic companies in the world. Colin Harding recounts his remarkable story.

Francis Frith was one of the most well-travelled of all early photographers. Yet his upbringing would hardly have seemed to have marked him out for an adventurous life. Born in 1822 into a Quaker family in Chesterfield, Derbyshire, he was an apprentice with a cutlery firm in Sheffield and then a wholesale grocer before taking up photography in the early 1850s. In 1853, he was a founding member of the Liverpool Photographic Society, and two years later decided to sell his business and dedicate himself full-time to photography.

Frith exhibited some of his views of north and south Wales at the Photographic Society's exhibition in London in 1856. By this time, however, he had already decided to travel much further afield to 'follow my quest towards the romantic and



Self-Portrait in Turkish Summer Costume, 1858, by Francis Frith. © The Royal Photographic Society Collection at NMeM/SSPL



The Victoria Hotel and Dorman's Library, St Leonards, 1864, by Francis Frith. © National Media Museum/SSPL

*'Frith's search for the romantic and perfected past was to result in three photographic expeditions to Egypt and the Holy Land over the next three years.'*

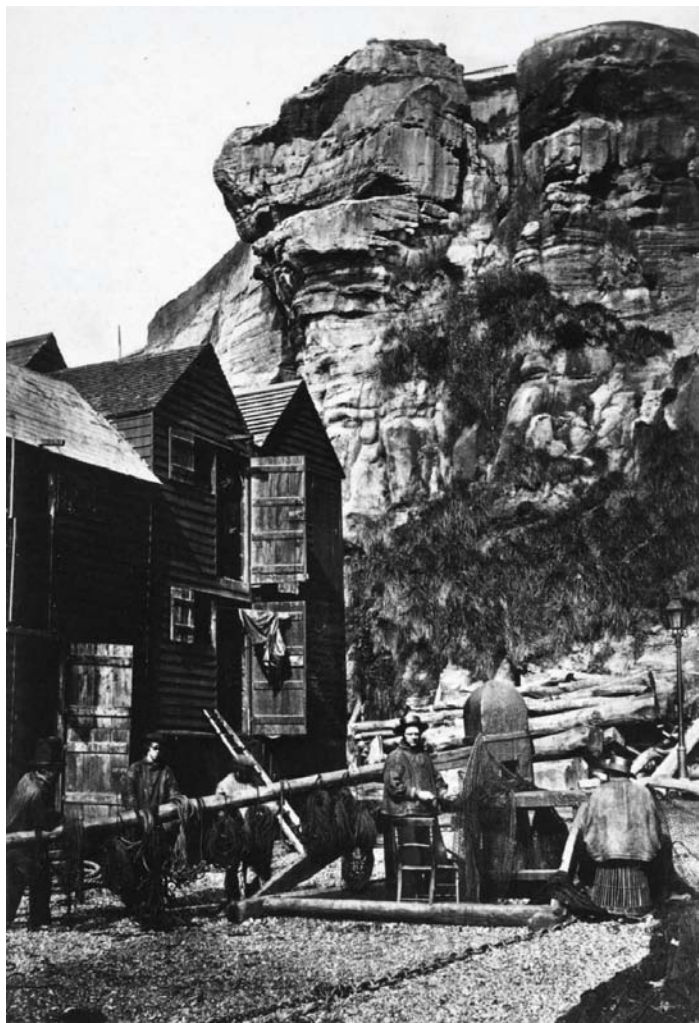
perfected past rather than to the bustling and immature present'. Frith's search for the romantic and perfected past was to result in three photographic expeditions to Egypt and the Holy Land over the next three years. The photographs he returned with and the resulting publications cemented his reputation. The *Times* said that his photographs 'carry us far beyond anything that is in the power of the most accomplished artist to transfer to his canvas.'

In 1859, after returning from



his final expedition to the Middle East, Frith opened a photographic printing establishment in Reigate, Surrey, that was to become one of the largest photographic firms in the world. His photographs of Egypt had brought him recognition and acclaim but it was his later photographs of Britain that were to bring him fame and wealth. Frith set himself the enormous task of photographing every village, town and city in England, Scotland, Wales and Ireland – all local beauty spots, churches, historic monuments and buildings.

In June 1864, Frith provided the illustrations and wrote the text for a curious book entitled *The Gossipping Photographer at Hastings*. In stark contrast to his earlier publications, this book explored a far less exotic location – one that would have been very familiar to his middle class readership. Frith's 16 photographs show newly built seaside hotels and crowds of tourists. His accompanying commentary is chatty and anecdotal – as the title suggested, more gossip than information. In its review, the *British Journal of Photography* described it as being of a 'lively character, being usually jocular, always amusing'. In his 'gossip' Frith also reveals a little about his



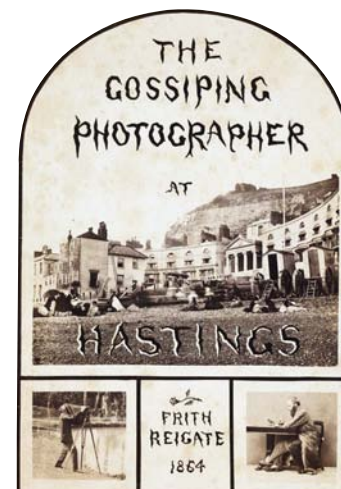
Net Makers Under the East Cliff, 1864 by Francis Frith. © National Media Museum/SSPL

own character and Quaker beliefs. Discussing one of his photographs, *Net-makers Under the East Cliff*,

he writes: 'When the picture was taken...the captain despatched to me a sturdy Ganymede, to whose

tarry fingers stuck a huge jug of beer, and, "Would I drink?" O most noble prince of net-makers and fishermen! Never before was I so near regretting that I do not drink that vile compound, which is to thee and thy simple-minded mates a sort of elixir of life.'

Rather than continuing to publish his photographs in book form, however, Frith chose to sell them as individual prints and, later, as picture postcards through a network of over 2,000 shops and newsagents. By the 1890s the firm had tens of thousands of subjects taken all over Britain and was unrivalled in its scale and scope. A deeply religious man, Frith became a Quaker minister and turned over control of the business to his sons in the 1880s. He died, a very wealthy man, in Cannes, France, in 1898. The company remained in the family and continued in business until well into the 20th century, only ceasing trading in 1971.



Title page of *The Gossipping Photographer at Hastings*, 1864.

© National Media Museum/SSPL



Hastings from the Beach – Low Water, 1864, by Francis Frith. © National Media Museum/SSPL

## THE NATIONAL MEDIA MUSEUM

The National Media Museum is home to over 3.5 million items of historical significance. It looks after the National Photography, National Cinematography, National Television and National New Media collections.

▣ National Media Museum,  
Bradford, West Yorkshire  
▣ 0844 856 3797  
▣ [nationalmediamuseum.org.uk](http://nationalmediamuseum.org.uk)



## 60-SECOND EXPOSURE

According to Polish artist **Marta Orlowska**, photographers need an umbrella, a smile and a huge amount of patience to succeed. But despite possessing all of these things, she still gets wound up by the cat. Edited by Tracy Hallett.

All images © Marta Orlowska

**I took up photography because...**

*I've always had an interest in art, but to begin with I focused on painting, drawing, making decorations, cards, mosaics etc. I bought a Nikon D60 a few years ago to take pictures of my artwork. I've been experimenting with the medium ever since.*

**Tell us about your favourite photographic themes.**

*I'm mainly interested in people – faces and expressions in particular.*

**Name one item that every photographer should own.**

*In the UK you need a big umbrella and a big smile!*

**What's the biggest risk you have taken as a photographer?**

*I was taking pictures in a museum when a woman approached me and told me to stop. She followed me around the whole building to make sure I didn't get my camera out again. It was embarrassing and frustrating.*

**Do you have a photographic habit that you wish you could shake?**

*I carry too much equipment: when I go on a photo shoot I often take four lenses. I must learn to take one, and really make the most of it.*

**Who has been the greatest influence on your photography?**

*Robert ParkeHarrison is a real inspiration to me. His work is both poetic and metaphorical. The technique he uses is also*

*fascinating (a combination of paper negatives, Photoshop, painting and drawing). I also admire the work of Joyce Tenneson and Jan Saudek.*

**Tell us about a photographic opportunity you have missed.**

*I think opportunities present themselves when you're ready, so in this sense I have never missed any – all of the best opportunities are ahead of me.*

**Tell us your favourite quote.**

*'It takes a long time for a man to look like his portrait' – James Whistler (painter).*

*'It takes a long time for a man to look like his portrait' – James Whistler (painter).*



Nest



Dragonfly Dream





House of Rose

**What, in your opinion, is the greatest photographic discovery of all time?**

*I would love to say the wet-plate collodion process – I've tried to simulate it in Photoshop many times – but for portability and convenience it has to be the DSLR.*

**What would you say to your younger self?**

*Dream big, stay focused, keep going and never be afraid.*

**Which characteristics do you think you need to become a photographer?**

*You need plenty of patience, both for yourself and for others. You must never let that little voice inside your head talk you down. Patience and self-belief are important in life.*

**Tell us one thing that most people don't know about you.**

*Sometimes I take a mouthful of Harrogate Spa water – bought from Betty's – and spit it at my cat to stop its excessive meowing. Despite my habit, the cat and I have got along very well for years.*

**What single thing would improve your photography?**

*I would like a studio the size of an aircraft hangar. I would then build my own miniature world inside it, and use a remote-controlled flying platform to take*

*images from any angle, without limitation. Well, I can dream can't I?*

**What is your dream project?**

*I would like to travel to far off lands, capture the journey with*

*my camera and then make a photo essay out of it.*

**If you hadn't become a photographer, what would you be doing right now?**

*I am an artist at heart, so I would still be producing art. Photography is just a word to me and the camera is just a tool. I like to use whatever is available to express what's inherently inside me.*



Ups and Downs

**PROFILE**

Polish artist Marta Orlowska doesn't consider herself a 'real' photographer as she also uses paint, charcoal, acrylics, pencil, oils and mosaics to express her vision. Marta is a fan of traditional photographic techniques such as the wet-plate collodion process, and enjoys creating similar effects using Photoshop. Book publishers are particularly fond of Marta's style, as her images appear on covers originating from the UK, Italy, USA and France.

▶ To see more of Marta's work visit [martaorlowska.com](http://martaorlowska.com)





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## YOUR B+W

*We reserve the right to edit readers' letters for reasons of clarity and space.*

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## A NOVEL POINT OF VIEW

Dear Elizabeth,

I subscribed to *B+W Photography* for several years, and always looked forward to its arrival on my doormat. But, towards the end of last year, I was busy writing and publishing a novel, and found I had little time to think about photography, let alone take photographs. Most of the images I took were snatched with my Blackberry while out walking with my adopted greyhound. After a cursory glance, the



© Jan Woodhouse

magazines joined the pile on my study floor. So I cancelled my subscription. But after a couple of months, I started to miss it. So I bought the July issue from WH Smith at Norwich station – then realised on the way home that I'd left it on the counter. Unable to buy a copy in the market town where I live, I ordered the same issue from GMC Publications – spending a total of £10 for a single issue. There must be a lesson in this . . .

**Jan Woodhouse**

## LOOKING WITH A KEENER EYE

Dear Elizabeth,

I was greatly encouraged by your enthusiasm for sometimes not taking photos (*Ed's letter B+W issue 164*). Years ago I did quite a lot of street photography and realised after a while that I was not really experiencing the events I was photographing. Sometimes I was shocked to discover things in the images that I did not realise were there at the time. To get out of this mindset I did two things, firstly, I took a small pocket camera instead of the whole SLR caboodle; secondly, I started drawing what I saw instead of photographing it.

To focus on seeing, I draw in pen and ink – no erasing – which concentrates the mind wonderfully. Drawing forces you to look more acutely than anything else. Cartier-Bresson painted and produced some fine drawings throughout his life and eventually abandoned his camera for paint. He once characterised photography as 'instant drawing'. His fine art training and his experiences as an assistant to the film director Jean Renoir can be seen in all of his most famous images.

If people want to learn more about their own photography they should re-examine their vast numbers of stored digital images, determine which are good and why, and delete all that is inferior.

**John Cookson**

## PEARING UP

WINNER



© Patrick Dodds

Dear Elizabeth,

A *propos* your leader this month (*B+W issue 165*), attached is a photo taken earlier this year prior to either of your recent pair of pear covers (sorry!). But actually your leader seemed to stop at the point where I currently want to start: namely, I think my photography (and perhaps that of a lot of other people) would be best improved by an increase in courage. A new lens, camera or other equipment is all very well, but what will help me realise my vision and create something unique and compelling is fearlessness.

Thanks for continuing the good work of the magazine – I don't always agree with everything but it's always thought-provoking.

**Patrick Dodds**

## WINDOW ON THE NIGHT

Dear Elizabeth,

I am a journalist living in Hastings and just wanted to drop a line of appreciation for your magazine. It is rare that a magazine can be described as an object of beauty but yours really is. The back issues are like precious objects.

For my part, I love working with the limitations of the iPhone as then I can concentrate solely on ways of seeing and redefining my surroundings.

Shop windows at night are currently providing inspiration. I kind of like the impermanence of their displays too. I attach one taken in Lewes recently.

Thanks again for the mag – I love pretty much everything about it.

**Andrew Hemsley**



© Andrew Hemsley

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**On paper** to Black+White Photography, GMC Publications Ltd, 86 High Street, Lewes BN7 1XN  
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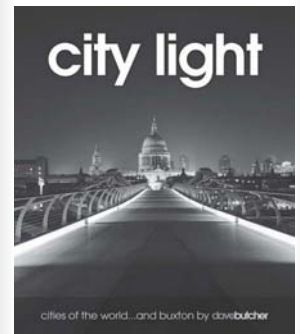
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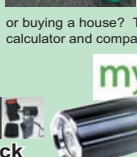
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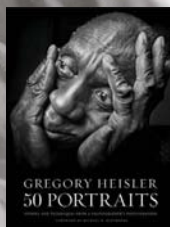
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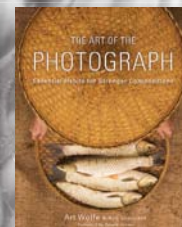
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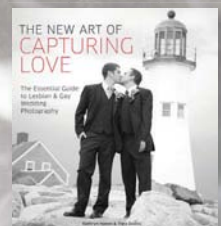
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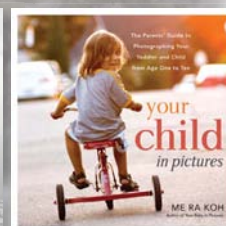
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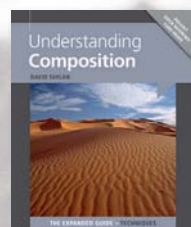
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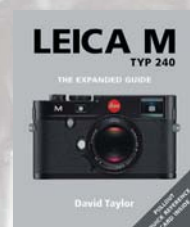
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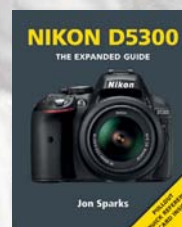
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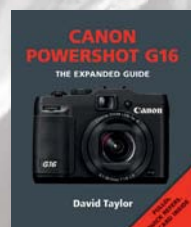
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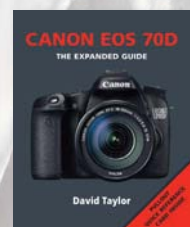
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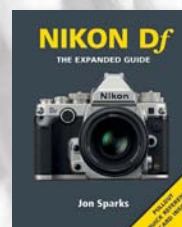
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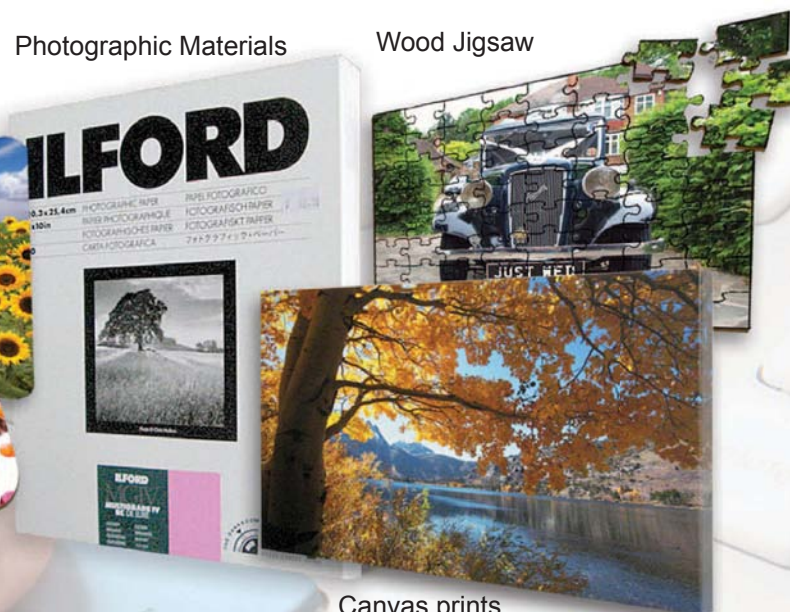


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